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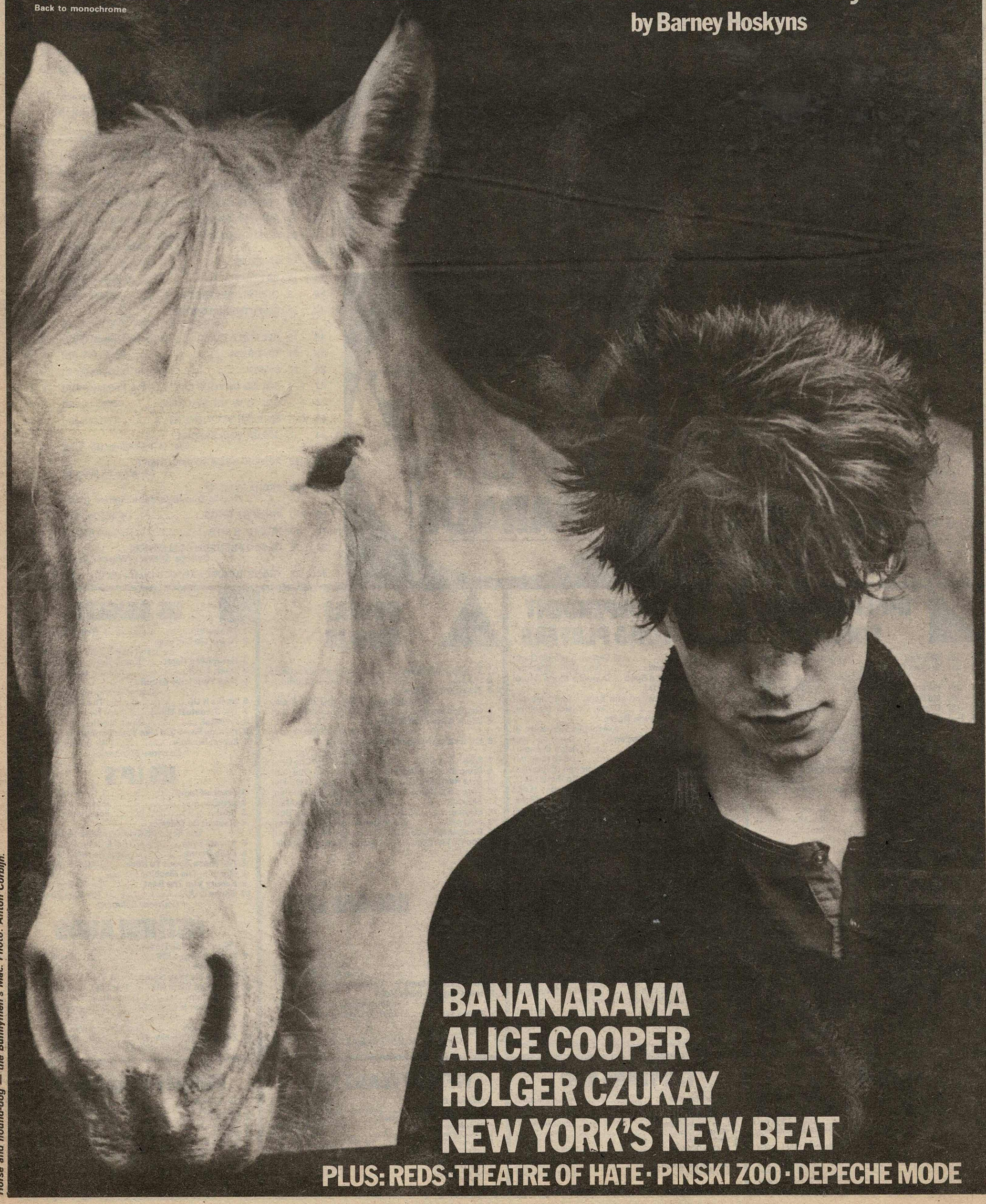
NEW MUSICAL EXPRESS

Back to monochrome

ECHO & THE BUNNYMEN

You can take a white rabbit anywhere

by Barney Hoskyns



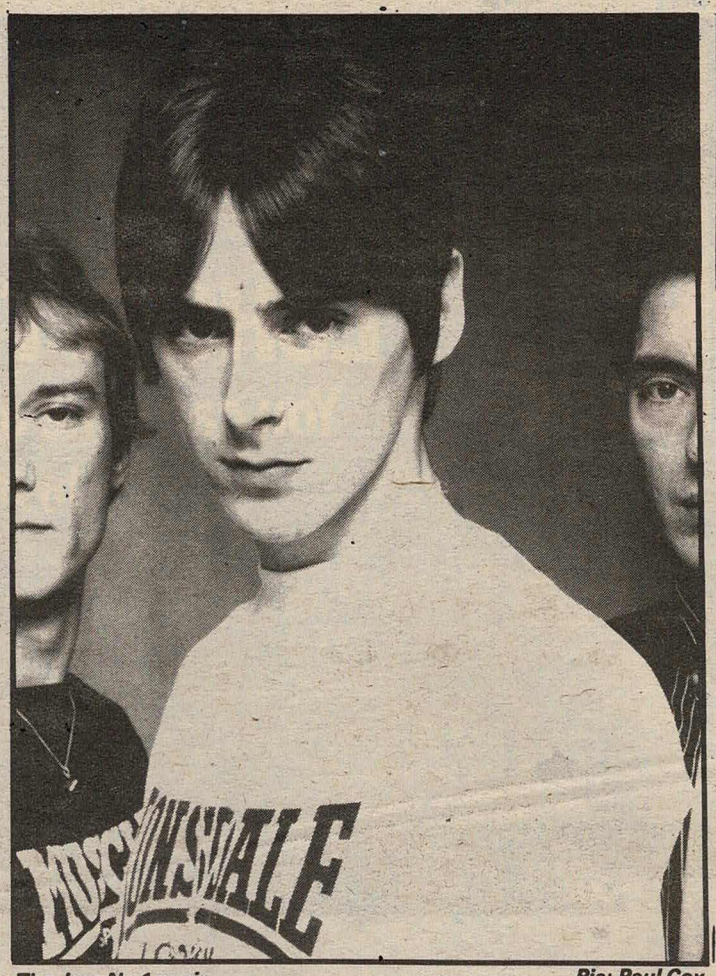
BANANARAMA
ALICE COOPER
HOLGER CZUKAY
NEW YORK'S NEW BEAT

PLUS: REDS · THEATRE OF HATE · PINSKI ZOO · DEPECHE MODE

Horse and hound-dog — the Bunnymen's Mac. Photo: Anton Corbijn.

UK SINGLES

ONE	Last week			Weeks in	Highest
	8	**A TOWN CALLED MALICE**	**Jam (Polydor)**	2	1
2	2	GOLDEN BROWN	Stranglers (Liberty)	5	2
3	1	THE MODEL/COMPUTER LOVE	Kraftwerk (EMI)	6	1
4	4	MAID OF ORLEANS	Orchestral Manoeuvres In The Dark (Dindisc)	5	4
5	18	THE LION SLEEPS TONIGHT	Tight Fit (Jive)	2	5
6	20	LOVE PLUS ONE	Haircut 100 (Arista)	4	6
7	5	ARTHUR'S THEME	Christopher Cross (Warner Bros)	5	4
8	3	OH! JULIE	Shakin' Stevens (Epic)	6	2
9	6	DEADRINGER	Meatloaf (Epic)	6	6
10	15	SENSES WORKING OVERTIME	XTC (Virgin)	4	10
11	19	I CAN'T GO FOR THAT	Daryl Hall & John Oates (RCA)	3	11
12	7	SAY HELLO, WAVE GOODBYE	Soft Cell (Some Bizarre)	2	7
13	(—)	CENTREFOLD	J. Geils Band (EMI)	1	13
14	10	DROWNING IN BERLIN	Mobiles (Rialto)	5	10
15	9	EASIER SAID THAN DONE	Shakatak (Polydor)	4	9
16	(—)	T'AINT WHAT YOU DO	Fun Boy 3 with Bananarama (Chrysalis)	1	16
17	13	THE LAND OF MAKE BELIEVE	Bucks Fizz (RCA)	9	1
18	12	BEING BOILED	Human League (EMI)	5	4
19	(—)	SEE YOU	Depeche Mode (Mute)	1	19
20	21	NEVER GIVE UP ON A GOOD THING	George Benson (Warner Bros)	4	20
21	(—)	CARDIAC ARREST	Madness (Stiff)	1	21
22	14	LET'S GET IT UP	AC/DC (Atlantic)	2	14
23	16	WAITING FOR A GIRL LIKE YOU	Foreigner (Atlantic)	8	11
24	11	GET DOWN ON IT	Kool & The Gang (De-Lite)	7	2
25	(—)	POISON ARROW	ABC (Neutron)	1	25
26	17	I'LL FIND MY WAY HOME	Jon & Vangelis (Polydor)	8	4
27	(—)	TONIGHT I'M GONNA LOVE YOU ALL OVER	Four Tops (Casablanca)	1	27
28	23	MIRROR MIRROR	Dollar (WEA)	9	3
29	(—)	I WON'T CLOSE MY EYES	UB40 (Dep Int)	1	29
30	(—)	FOOL IF YOU THINK IT'S OVER	Elkie Brooks (A&M)	2	23



The Jam No 1 again *Pic: Paul Cox*

UK LONG PLAYERS

ONE	Last week			Weeks in	Highest
1	1	**DARE.. Human League (Virgin)**		17	1
2	2	LOVE SONGS	Barbra Streisand (CBS)	5	1
3	3	ARCHITECTURE AND MORALITY	Orchestral Manoeuvres In The Dark (Dindisc)	14	3
4	4	PEARLS	Elkie Brooks (A&M)	13	4
5	10	NON STOP EROTIC CABARET	Soft Cell (Some Bizzare)	10	5
6	13	THE MAN MACHINE	Kraftwerk (Capitol)	3	6
7	11	FRIENDS OF MR. CAIRO	Jon & Vangelis (Polydor)	3	7
8	6	FOUR	Foreigner (Atlantic)	8	6
9	5	DEADRINGER	Meatloaf (Epic)	14	1
10	14	THE VISITORS	Abba (Epic)	9	1
10	25	PRIVATE EYES	Daryl Hall & John Oates (RCA)	2	10
12	12	MODERN DANCE	Various (K-Tel)	5	6
13	20	IF I SHOULD LOVE AGAIN	Barry Manilow (Arista)	13	3
14	19	LA FOLIE	Stranglers (Liberty)	4	14
15	17	BAT OUT OF HELL	Meatloaf (Epic)	16	9
16	9	QUEEN GREATEST HITS	Queen (EMI)	14	1
17	8	CHRISTOPHER CROSS	Christopher Cross (Warner Bros)	6	8
18	18	ALL FOR A SONG	Barbara Dickson (Epic)	2	18
19	21	TIN DRUM	Japan (Virgin)	10	9
20	27	SHAKY	Shakin' Stevens (Epic)	21	2
21	(—)	SOUND OF YOUR CRY	Elvis Presley (RCA)	1	21
22	(—)	GHOST IN THE MACHINE	Police (A&M)	8	4
23	(—)	ENGLISH SETTLEMENT	XTC (Virgin)	1	23
24	7	SOMETHING SPECIAL	Kool & The Gang (De-Lite)	5	7
25	29	PENTHOUSE AND PAVEMENT	Heaven 17 (Virgin)	8	12
26	24	PERHAPS LOVE	Placido Domingo/John Denver (CBS)	3	24
26	(—)	PRESENT ARMS	UB40 (Dep Int)	21	1
28	15	HITS HITS HITS	Various (K-Tel)	7	3
29	16	GEORGE BENSON COLLECTION	George Benson (Warner Bros)	5	23
30	22	TRANS EUROPE EXPRESS	Kraftwerk (Capitol)	2	22

NEW MUSICAL EXPRESS HOT PARADE

INDEPENDENT SINGLES

1	(6)	**See You**	Depeche Mode (Mute)
2	(1)	**Streets Of London**	Anti Nowhere League (WXYZ)
3	(8)	**I Won't Close My Eyes**	UB40 (Dep Int)
4	(2)	**No Survivors**	GBH (Clay)
5	(3)	**Drowning In Berlin**	Mobiles (Rialto)
6	(—)	**Getting Up**	Pigbag (Y)
7	(5)	**Do You Believe In The Westworld**	Theatre Of Hate (Burning Rome)
7	(11)	**Saturday Night Special**	Fad Gadget (Mute)
9	(7)	**Papa's Got A Brand New Pigbag**	Pigbag (Y)
10	(4)	**Everything's Gone Green / Mesh / Cries And Whispers**	New Order (Factory / Benelux Import)
11	(28)	**Bongo Train**	Revillos (Superville)
12	(14)	**Beat The Beat**	Mari Wilson (Compact)
13	(15)	**Vicious Circle**	Abrasive Wheels (Riot City)
14	(12)	**This Is Your Capt**	Capt. Sensible (Crass)
15	(—)	**Party Fears Two**	The Associates (Situation 2)
16	(9)	**Banned From The Pubs**	Peter & The Test Tube Babies (No Future)
17	(10)	**Yesterday's Heroes EP**	4 Skins (Secret)
18	(20)	**Sweetest Girl**	Scritti Politti (Rough Trade)
19	(21)	**Love Will Tear Us Apart**	Joy Div (Factory)
20	(24)	**In God We Trust**	Dead Kennedys (Statik)
21	(16)	**Waterline**	A Certain Ratio (Factory)
22	(—)	**Atmosphere**	Joy Division (Factory)
23	(17)	**Big Gold Dream**	Fire Engines (Pop Aural)
24	(19)	**In Britain**	Red Alert (No Future)
25	(—)	**Fairy Tales**	Stockholm Monsters (Factory)
26	(—)	**Ooh Ah Yeah!**	Mouth (Recreational)
27	(—)	**Procession**	New Order (Factory)
28	(23)	**Ball Of Confusion**	Zeitgeist (Jamming)
29	(—)	**The Mask**	The Dark (Fresh)
30	(—)	**Hernando's Hideaway**	Tesco Bombers (Y)

INDEPENDENT LONG PLAYERS

1	(1)	**Sextet**	A Certain Ratio (Factory)
2	(2)	**Movement**	New Order (Factory)
3	(3)	**Speak And Spell**	Depeche Mode (Mute)
4	(5)	**Two Bad DJ**	Eastwood and Saint (Greensleeves)
5	(6)	**Still**	Joy Division (Factory)
6	(7)	**Fourth Drawer Down**	Associates (Situation 2)
7	(4)	**Best Of The Damned**	Damned (Ace)
8	(16)	**Closer**	Joy Division (Factory)
9	(8)	**Present Arms**	UB40 (Dep Int)
10	(9)	**On Stage**	Exploited (Exploited)
11	(24)	**In The Flat Field**	Bauhaus (4AD)
12	(—)	**Not To**	Colin Newman (4AD)
13	(13)	**Incontinent**	Fad Gadget (Mute)
14	(11)	**Wa Do Dem**	Eek A Mouse (Greensleeves)
15	(—)	**Contradictions**	Thomas Leer (Cherry Red)
16	(10)	**LC**	Durutti Column (Factory)
17	(12)	**Anthem**	Toyah (Safari)
18	(19)	**Unknown Pleasures**	Joy Division (Factory)
19	(15)	**Inflammable Material**	S.L.F. (R. Trade)
20	(—)	**Crumbling The Antiseptic Beauty**	Felt (Cherry Red)
21	(—)	**Present Arms in Dub**	UB40 (Dep Int)
22	(17)	**Fresh Fruit**	Dead Kennedys (Cherry Red)
23	(14)	**Signing Off**	UB40 (Graduate)
24	(23)	**Live At The Factory**	Slaughter And The Dogs (Thrush)
25	(27)	**For Madmen Only**	UK Decay (Fresh)
26	(22)	**Heartbeat**	Chris And Cosey (R.Trade)
27	(18)	**Wild And Wandering**	Wasted Youth (Bridge House)
28	(29)	**The Last Call**	Anti Pasti (Rondelet)
29	(—)	**Playing With A Different Sex**	Au Pairs (Human)
30	(28)	**Das Kabinet**	Bill Nelson (Cocteau)

Compiled by *NME* from a nationwide survey of specialist record shops

REGGAE SINGLES

1	**The Way We Were**	Prediction (Student)
2	**Hip Hug**	Slim Smith (Studio 1)
3	**Three Wicked Men**	Reggae George (Fifty Six Hope Road)
4	**Georgie Porgie**	Eek A Mouse (Jah Life)
5	**Life Is A Moment In Space**	Wayne Smith (Black Joy)
6	**I'm Getting Married In The Morning**	Yellow Man (Volcano)
7	**Free Black Man**	Rising Fire (Cha Cha)
8	**Bring Back My Baby**	Byron Otis (Ital)
9	**Give Rasta Praise**	Twinkle Brothers (Twinkle)
10	**Woman A Come**	Marcia Griffiths (Solomonic)
11	**Shortie**	Yellow Man (Spider Man)
12	**In Love**	Arema (City Boy)
13	**Sukiyaki**	Peter Ranking (Heart Beat)
14	**Unmetered Taxi**	Sly Dunbar (Taxi)
15	**Top Of The Pops**	Sammy Dread (Jah Life)

REGGAE LP'S

1	**Mad Over Me**	Yellow Man (J&L)
2	**Songbook**	Bob Andy (Studio 1)
3	**Showcase Volume 3**	Various Artists (Studio 1)
4	**Roots Reggae Party Vol 1**	Various Artists (Silver Camel)
5	**Showcase**	Johnny Osbourne (Studio 1)

Compiled by OBSERVER STATION

US SINGLES

1	**Centrefold**	J. Geils Band (EMI)
2	**I Can't Go For That**	Daryl Hall & John Oates (RCA)
3	**Harden My Heart**	Quarterflash (Warner Bros)
4	**Open Arms**	Journey (Columbia)
5	**Turn Your Love Around**	George Benson (Warner Bros)
6	**Shake It Up**	The Cars (Elektra)
7	**The Sweetest Thing**	Juice Newton (Capitol)
8	**Physical**	Olivia Newton John (MCA)
9	**Waiting For A Girl Like You**	Foreigner (Atlantic)
10	**Sweet Dreams**	Air Supply (Arista)

Courtesy Billboard

US LP'S

1	**Freeze-Frame**	J. Geils Band (EMI)
2	**Escape**	Journey (Columbia)
3	**Four**	Foreigner (Atlantic)
4	**Hooked On Classics**	The Royal Philharmonic Orchestra (RCA)
5	**Private Eyes**	Daryl Hall & John Oates (RCA)
6	**Bella Donna**	Stevie Nicks (Atlantic)
7	**For Those About To Rock**	AC/DC (Atlantic)
8	**Ghost In The Machine**	Police (A&M)
9	**Beauty And The Beat**	The Go Gos (A&M)
10	**Shake It Up**	The Cars (Elektra)

Courtesy Billboard

NETHERLANDS

1	**I Won't Let You Down**	PHD
2	**Je Loog Tegen Mij**	Drukwerk (EMI)
3	**Cambodia**	Kim Wilde (Rak)
4	**I'll Find My Way Home**	Jon & Vangelis (Polydor)
5	**Don't You Want Me**	Human League (Virgin)
6	**Disco Train**	Dance Reaction (Friends)-
7	**Mam Waor Is Mien Pils**	Normaal (WEA)
8	**Oh Julie**	Shakin'Stevens (Epic)
9	**Young Turks**	Rod Stewart (Warner Bros)
10	**Zeg Maar NiezscMeer**	Andre Hazes (EMI)

Courtesy Stitching Nederlandse/Billboard

FIVE YEARS AGO

1	**When I Need You**	Leo Sayer (Chrysalis)
2	**Don't Give Up On Us**	David Soul (Private Stock)
3	**Don't Cry For Me Argentina**	Julie Covington (MCA)
4	**Boogie Nights**	Heatwave (GTO)
5	**Chanson D'Amour**	Manhattan Transfer (Atlantic)
6	**Don't Leave Me This Way**	Harold Melvin & The Blue Notes (CBS)
7	**Jack In The Box**	Moments (All Platinum)
8	**Side Show**	Barry Briggs (Dynamic)
9	**Romeo**	Mr. Big (EMI)
10	**Sing Me**	The Brothers (Bus Stop)

TEN YEARS AGO

1	**Son Of My Father**	Chicory Tip (CBS)
2	**Look Wot You Dun**	Slade (Polydor)
3	**American Pie**	Don McLean (United Artists)
4	**Have You Seen Her**	Chi-Lites (MCA)
5	**Telegram Sam**	T. Rex (T. Rex)
6	**Without You**	Nilsson (Decca)
7	**Mother Of Mine**	Neil Reid (Decca)
8	**Storm In A Teacup**	Fortunes (Capitol)
9	**Let's Stay Together**	Al Green (London)
10	**Day After Day**	Badfinger (Apple)

FIFTEEN YEARS AGO

1	**This Is My Song**	Petula Clark (Pye)
2	**Release Me**	Englebert Humperdinck (Decca)
3	**Penny Lane/Strawberry Fields**	Beatles (Parlophone)
4	**I'm A Believer**	Monkees (RCA)
5	**Here Comes My Baby**	Tremeloes (CBS)
6	**Snoopy v. The Red Baron**	Royal Guardsmen (Stateside)
7	**Let's Spend The Night Together**	Rolling Stones (Decca)
8	**Peek-A-Boo**	New Vauderville Band (Decca)
9	**Mellow Mellow**	Donovan (Pye)
10	**On A Carousel**	Hollies (Parlophone)

TWENTY YEARS AGO

1	**Let's Twist Again**	Chubby Checker (Columbia)
2	**The Young Ones**	Cliff Richard (Columbia)
3	**Rock-A-Hula Baby**	Elvis Presley (RCA)
4	**Forget Me Not**	Eden Kane (Decca)
5	**Wimoweh**	Karl Denver (Decca)
6	**Walk On By**	Leroy Van Dyke (Mercury)
7	**March Of The Siamese Children**	Kenny Ball (Pye)
8	**Crying In The Rain**	Everly Brothers (Warner Bros)
9	**Can't Help Falling In Love**	Elvis Presley (RCA)
10	**A Little Bitty Tear**	Burl Ives (Brunswick)

NME NEW MUSICAL EXPRESS

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HOMO SOLO

PETE SHELLEY sets out next month on his first tour since The Buzzcocks disbanded a year ago. It's strictly a solo outing — with Shelley, on vocals and electric 12-string guitar, accompanied by various tapes and computers plus a drum machine. He is working on forming a band, but meanwhile he promotes his current Island album 'Homo Sapien' by way of the so-called "Machine Tour".

Dates confirmed so far are Glasgow Maestro's (March 7), Edinburgh Valentino's (8), Kirklevington Country Club (10), Sheffield Limit Club (11), Leeds Warehouse (12), Derby Blue Note (13), Oxford Scamps (15), Birmingham Holy City Zoo (16), Coventry Guys (17), Basildon Rachel's (18), Torquay 400 Club (19), Cardiff Nero's (20), London Charing Cross Heaven (22), Manchester venue to be set (24) and Liverpool Cagney's (25), with one or two more still being finalised.

Me and my shadow . . . Shelley and syndrums. Pic: Pennie Smith

UB40 launch Fair Deal

UB40, who've just completed an extensive UK tour, are the star attraction on the official opening night of South London's new 5000-capacity venue The Fair Deal in Brixton on Friday, March 12. And it was learned this week that another exclusive booking for the theatre is Frank Zappa, who plays a three-night stint there on March 26, 27 and 28.

Back in the charts this week with 'I Won't Close My Eyes', UB40 will be retaining the price structure of their recent tour — all tickets £4, or £2.50 for the unwaged — and the box-office is open now. Zappa's engagement was only sewn up a few hours before press-time, and ticket details won't be available until next week.

Prior to the official opening, *Black Echoes* will be staging their annual Awards Show at the Fair Deal on Sunday, March 7 — and performers will include Papa Michigan & General Smiley (of 'Rub A Dub Style'), Ranking Dread, Carrol Thompson, Lion Youth and The Coonotes.

Another "specialist" show takes place on March 17 with a rock revival bill of '60s stars, including The Troggs, The Searchers and The Merseybeats, among others. The line-up for the Solidarity concert on March 13 is now almost complete, and is expected to be announced next week.

Venue owner Alan Briggs is collaborating with Lambeth Borough Council in a special season of events in June. These will include not only major concerts at the Fair Deal itself, but also gigs at smaller venues in the area, plus an open-air show in Brockwell Park.

Jobson folds Skids

THE SKIDS have disbanded. During their 4½-year career, they've undergone several personnel changes, but the real crunch came a year ago with the departure of guitarist Stuart Adamson — since when the band has been little more than a flexible unit around the nucleus of Richard Jobson and Russell Webb.

Jobson has now decided to concentrate all his energies on his solo activities, following his success as an actor in the fringe theatre production of *Dog Beneath The Skin* and his numerous appearances as a one-man show when he's been performing his and other poets' work. He's recently been touring Europe reading poetry with Brigitte Bardot, among others, as well as writing songs with The Associates.

His next venture involves a short series of shows with Richard Strange — for which the first confirmed dates are Cambridge Selwyn College (tomorrow, Friday), Newtown Hafren Theatre (February 27), London Windmill Theatre Surface Club (March 6) and Harrow Technical College (12). Later in the year, he'll be taking part in a season of repertory plays being performed by the Paines Plough touring theatre.

Stuart Adamson has just launched his own five-piece band called Big Country, who were set to support Alice Cooper on his UK tour — but had to withdraw this week due to "mixed audience response" (in other words, they got a bit of stick).

□ **ORCHESTRAL MANOEUVRES In The Dark** deny that they are breaking up. But it seems likely that they'll be taking a lengthy sabbatical. But Andy McCluskey says there's no question of his no longer working with OMD co-founder Paul Humphreys.

□ **THE PSYCHEDELIC FURS** has also been the subject of split rumours this month, apparently sparked by the departure of saxist Duncan Kilburn and guitarist Roger Morris. The remaining members — Richard Butler, Tim Butler, Vince Ely and John Ashton — intend to remain as a quartet.

Blockheads go 'solo'

THE BLOCKHEADS have been working in the studio with Carol Grimes, while Ian Dury is stuck at home recovering from illness and writing new material. The initial outcome of their alliance is a single to be released by Polydor in early March, billed as Carol Grimes & The Blockheads, and featuring a re-working of the Marvin Gaye hit 'Ain't That Peculiar'.

Then on March 23, the band — John Turnbull, Norman Watt-Roy, Charlie Charles and Mickey Gallagher — get together with Carol at London Deptford Albany Empire to present *The Blockheads Revue*, with the possibility of more dates to follow. But as soon as Dury has completed his current spate of writing, he'll be re-joining the band to record a new album.

● **Pauline Black,** the ex-Selecter chanteuse, stars for an eight-day season at the Albany Empire in *Trojans*, the musical play in which she made her acting debut last month at Hammersmith's Riverside Studios. The dates are February 25-28 and March 4-7, and ticket prices are £2.50 and £1.75 (unwaged £1.25).

Animal of the League

Porn squad raid Anti Nowheres

ANTI-NOWHERE LEAGUE ran into trouble last Friday when police raided their record company's offices and pressing plant, as well as their manager's office, and seized over 10,000 copies of their No. 1 independent single 'Streets Of London'. The group are managed by John Curd, boss of Straight Music, who also runs WXYZ Records — and the label was launched last autumn with this very single.

Reason for the raid, according to the police, is that they had received a number of complaints about the "offensive language" on the B-side, 'So What' — which starts with the lines *"Well I've been to Hastings and I've been to Brighton and I've been to Eastbourne too. So what?"* and then proceeds to catalogue a number of slightly more lewd achievements.

So what happens now? Obviously the authorities must either return the goods or take action. And if charges are laid, it's thought it will be the first time an obscenity prosecution has been brought against the lyrics on a record. (The Sex Pistols were prosecuted — unsuccessfully — over the title of 'Never Mind The Bollocks'.)

Keep one up your sleeve.

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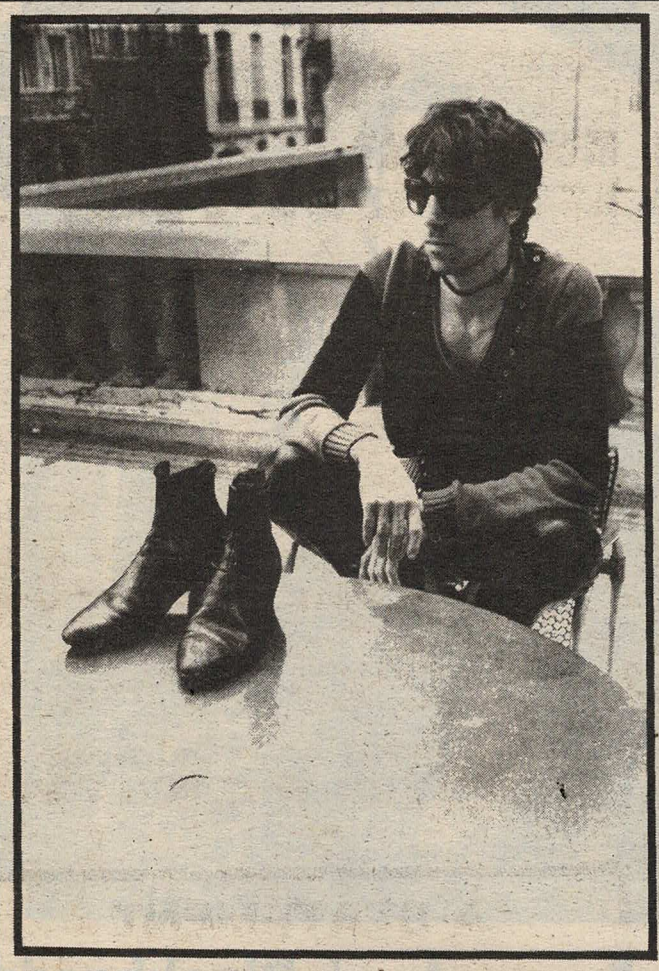


Peter Wolf — centrefold man in Paris 1980. Pic: Claude Gassian.

Get an Eiffel...

TRADITIONALLY, the French have done to certain of rock's pantheon what they did for Edgar Allan Poe: Take the reality and iconise it into something one can *really* ponder on and linger over.

One result of this spurious operation has been some pretty damn spectacular photography, however, and Claude Gassian's *ROCK IMAGES,* edited by Jacques Grancher for *Best* (98 rue de Vaugirard, 75006 Paris) contains some notable examples. Even excluding the over-exposed faces, there are pages of one-of-a-kind rock visions (portraits of Tina Weymouth dressed for the town, Pearl Harbour in a fisheye lens, a reflective Marley, a gung-ho Fripp, a WONDERFUL picture of Chuck Berry, and numerous snake-ish Willy de Villes.

They're burned, bleached and retouched to convey a weird sort of state of grace to their humble subjects — a potent symbol of both the worship and the amorality mixed up in the whole shootin' match. There are a few too many junkie heroes for my personal taste (but then I'm not French) and, God knows, there's a surfeit of Stones . . . but the colour section sports the only picture ever to interest these eyeballs in Grace Jones, along with a superb shot of dishevelled Nina Hagen and the best speedfreak-stage immortalisation of Lou Reed ever Caption of the year award, too, to Alain Wais for sticking 'Chemises Lacoste' under a 1979 group portrait of Talking Heads.

— CYNTHIA ROSE

X. MOORE hears some angry rumblings down the UBO as RAR and the Right To Work campaign announce a week-long march around London — with a cassette LP to boot

LOUDMOUTHS ON THE DOLE

SO WHADDAYADO after throwing Rambali's article on the fire and warming yer hands for eight seconds?

Get this, opposite the blue corner they're clearing their throats and coming out shouting — five hundred of youse unemployed rabble will be storming round London for four days, keeping plods on traffic duty busy all day and heckling bands, poets and comics come night-time.

The Right To Work Campaign, together with the Labour Party Young Socialists, having got sick of waiting around for the TUC to press home the rip-off reality of the Youth Opportunities Programme over a cuppa at No. 10, are organising a loud-mouthed protest to carry round the capital the demand of thousands of the most underpaid workers: Jobs Not YOPS!

John Deason, Secretary of the RTW Campaign: "We've got to get across just how serious the YTS (Youth Training Scheme) proposals are, just how exploitative YOP schemes are — all these snidey comments about the right to work is the right to be exploited really irritate me. For chrissake, seven kids were killed on YOPS schemes last year and three kids lost limbs — it's *hard* work in appalling conditions and no health and safety regulations cos the sites are non-unionised. Those kids have got the right to a proper job with unionised conditions, decent hours, decent holidays. . .

"Paying £25 to keep 50% of unemployed kids under 18 on YOPS and off the official figures is disgusting! And YTS is worse: £15 a week and industrial conscription. That's why we're bloody marching."

The march starts this Sunday with registration and a reception for marchers (with the RAR Sound System) at the Hilltop Club, Harlesden.

Music is central to the whole march (something lacking from Paul's depressive reflections on unemployment), music that adds anger and humour to the protest. Bands will be playing on lorries along the route, giving the march a carnival atmosphere (tho' whether the bands will be able to sustain this going through tropical Neasden remains to be seen).

Says a RAR person: "Of course it's not the first time five hundred kids have taken to the streets but when it's for a week's march through the capital we reckon the noise of the marchers and the noise of the bands will be too loud to be ignored. We're gonna make sure the anger's driven home."

The marchers actually start piling round London on Monday February 22, taking in North West London the first day (to end in Camden), North London on Tuesday (to end in Stratford), East and South London on Wednesday (to end in Brixton) and marching to Parliament on Thursday, where the dole Q crew will probably take the House of Commons.

If any of youse want to join the final assault on Westminster on the last day (Thursday) then meet the march at the Elephant & Castle at 12 noon.

The 'Jobs Not YOPS Bops' organised by Rock Against Racism to follow the march round line up as follows:

● Sunday 21: RAR Sound System — reception for marchers at Hilltop Club, Harlesden.

● Monday 22: Guilty Innocents, SWells, Attila The Stockbroker at Camden Town Hall, Kings Cross.

● Tuesday 23: The Creamies, Sensible Jerseys, SWells, Attila The Stockbroker at North East London Poly, Livingstone House, Livingstone Rd, Stratford.

● Wednesday 24: Alexei Sayle, Redskins, Attila The Stockbroker, SWells at Borough Community Centre, Union St., Southwark.

SWells: compere. Pic: Peter Anderson

● Thursday 25: Surprise bands, Attila The Stockbroker, SWells at Polytechnic of Central London, New Cavendish St. (*NME*'s details are *correct* — details printed elsewhere were not final and may have altered)

Admission is 50p with a UB40 and £1.50 without and all gigs start at 8pm. (If you want to know any bleedin' more ring (01) 351 2823).

Coinciding with the 'Jobs Not YOPS' march is the release of a cassette album of rebel noise, rattle and rant, lovingly packaged in a disposal bag, put out by the Woolwich Right To Work Campaign called 'Militant Entertainment' — nearly an hour of twang and drive from the Newtown Neurotics, Dali's Car, Attila The Stockbroker, Oxy & The Morons, Seething Wells, The New Catalonia Skiffle Group and other drongos . . . The album costs £2 (no postage charged) from Woolwich College Student Union, Villas Rd, London SE18 (Cheques/POs to D. Kitchen) — worth it, even if only for Newtown Neurotics' 'Kick Out The Tories', pal.

Cut the 'oppressed 'n hopeless' routine, we want *life, anger, fight . . . music.* Give it some gip! Give it some rap! Shake it up!

(X. Moore is a member of The Redskins.)

The 14p punch

LEEDS POSTCARDS have been publishing radical postcards for a variety of groups and organisations since 1979.

Their roster of clients includes Free Speech for Ireland, the Anti Nuclear Campaign, various local branches of CND, the National Council for Civil Liberties, the British Naturists, the Campaign for Press Freedom, and specific artists such as our own Ray Lowry, activist/artist Janet de Wagt, Peter Kennard, and a selection of stuff from other publishers, including work by Klaus Staeck, John Heartfield (forthcoming) and Yoko Ono ('a hole to look at the sky' from 'Fly'). To kick off 1982, Leeds PCs are offering a boxed set of almost their entire catalogue ("over fifty different radical cards") at £5.25 including P&P. From: Leeds Postcards, 13 Claremont Grove, Leeds 3. Separate cards are available at 10p each from broad-minded bookstores or plus 25p P&P per order from the company — who will also forward a full catalogue to anybody that sends them an sae.

— CYNTHIA ROSE

Two Leeds postcards

Riot on the South Bank

IF AMERICAN songwriting/production duo Jerry Leiber and Mike Stoller are just a pair of faceless last names on record label credits to you, don't miss this Sunday's *South Bank Show.*

From its very beginning (an eight-year-old Brenda Lee warbling their 'Hound Dog' as a pet food commercial), it's a visual slice of rock and roll history that few double acts could ever match.

The show takes this influential pair from an initial tentative partnership in high school to the absolute pinnacles of music biz success, their co-authored hits ranging from 'Kansas City' ("a city we didn't know anything about"), 'Hound Dog' and 'Jailhouse Rock' to 'Searchin' ' and 'Riot in Cell Block No. 9', plus most of The Coasters' and Drifters' best work and classics such as Ben E King's 'Stand By Me' and 'On Broadway'.

Their breakthrough came when "in 10 or 12 minutes" the duo came up with a number for the vast black female vocalist Willie Mae Thornton and hopped into "a '37 Plymouth" to deliver it a few hours after having made the lady's acquaintance. The song was 'Hound Dog' and when you *see* and hear Ms Thornton you'll be amazed how pallid the Presley clip which follows can look.

Leiber says he "didn't even recognise" the song when he heard Presley's smash cover of it, because El picked it up from a Vegas lounge act who had altered the original lyrics. "I didn't write those words," says Leiber, "the casting was right on, the story made sense . . . it was about a *woman* throwing a gigolo out of her house."

Leiber and Stoller went on to score many of Presley's movies, as well as providing him with 'Jailhouse Rock' ("We wrote all the songs for that movie in one day," sighs Stoller. "It was work . . . we'd been putting it off").

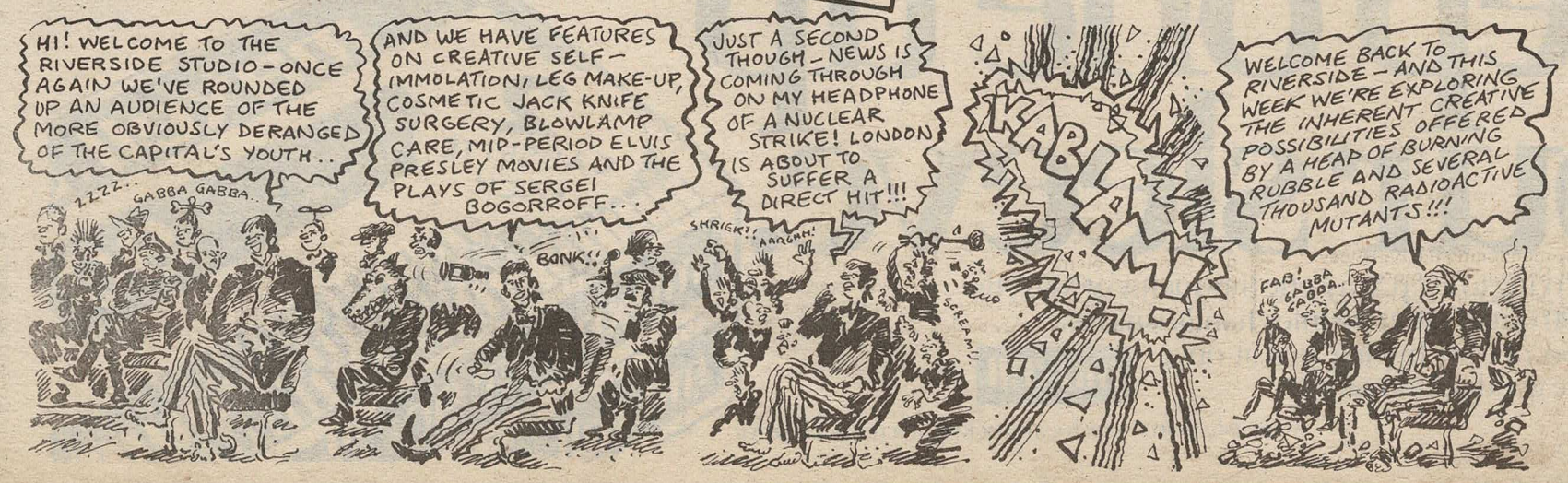
"Of course after a certain point in time," says Leiber midway through the show, "we weren't aiming at the black market any more; after a certain point it was superimposition — a black group singing about what are essentially white middle class experiences."

By the time he refers to 'On Broadway' as "a piece of sociology", you know exactly what he means and how seriously to take it.

— CYNTHIA ROSE

Shangri-Las: stars of Leiber & Stoller's Red Bird label

Not Only Rock And Roll — Lowry


HI! WELCOME TO THE RIVERSIDE STUDIO - ONCE AGAIN WE'VE ROUNDED UP AN AUDIENCE OF THE MORE OBVIOUSLY DERANGED OF THE CAPITAL'S YOUTH..
ZZZZ..
GABBA GABBA..
AND WE HAVE FEATURES ON CREATIVE SELF-IMMOLATION, LEG MAKE-UP, COSMETIC JACK KNIFE SURGERY, BLOWLAMP CARE, MID-PERIOD ELVIS PRESLEY MOVIES AND THE PLAYS OF SERGEI BOGORROFF...
BONK!!
JUST A SECOND THOUGH - NEWS IS COMING THROUGH ON MY HEADPHONE OF A NUCLEAR STRIKE! LONDON IS ABOUT TO SUFFER A DIRECT HIT!!!
SHRIEK!
AARGH!
SCREAM!!
KABLAM!
WELCOME BACK TO RIVERSIDE - AND THIS WEEK WE'RE EXPLORING THE INHERENT CREATIVE POSSIBILITIES OFFERED BY A HEAP OF BURNING RUBBLE AND SEVERAL THOUSAND RADIOACTIVE MUTANTS!!!
FAB! GABBA GABBA..

portrait of the artist as a CONSUMER

PETE MURPHY

BOOKS

The I Ching
Picture of Dorian Gray ..... **Oscar Wilde**
Les Chants De Maldoror ..... **Isidore Ducasse**
Narziss and Goldmund ..... **Herman Hesse**
The Prophet ..... **Kahlil Gibran**
Auto Da Fe ..... **Elias Canetti**
Damian ..... **Herman Hesse**
Psycho Cybernetics ..... **Arthur Rimbaud**
The Vatican Cellars ..... **Andre Gide**

FILMS

Salo (20 days in Sodom) ..... **Pasolini**
Casanova ..... **Fellini**
The Grid ..... **Joanne Woodward**
Midnight Express ..... **Alan Parker**
La Cage Aux Folles
Les Enfants Du Paradis
Cabaret ..... **Bob Fosse**
L'Age D'Or ..... **Salvador Dali, Luis Bunuel**
Jaws ..... **Stephen Spielberg**
Mr Smith (a B movie)
Orpheus in the Underworld ..... **Jean Cocteau**

RECORDS

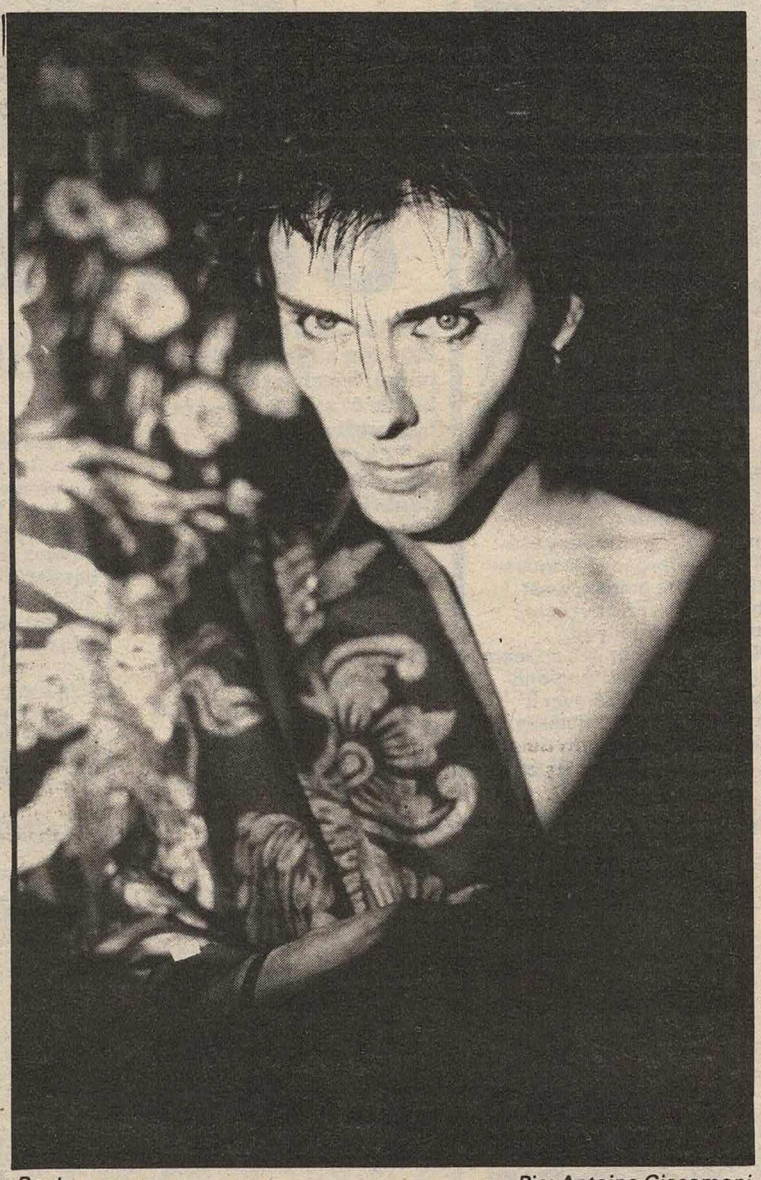
The Troggs Tape ..... **Venom Engineers**
The Royal Wedding Service
Humpty Dumpty ..... **Various Artists**
Sparky And The Magic Piano
by S. and the Magic Piano
Swan Lake ..... **Tchaikovsky**
David Jay and Rene Halkett
Desert Shore ..... **Nico**
Theme from Coronation Street
Theme from Crossroads
Theme from Stingray

TV PROGRAMMES

The Royal Wedding
Soap
Venom Snipers
In the Altogether

FOOD

Indonesian chicken d'orange
Saya (barbecue lamb in peanut sauce)
Indian Tandoori chicken
Italian
French horsemeat steak cooked in red wine
Fresh tuna steak
English roast beef
Irish stew in Guinness



Bauhaus wows *Pic: Antoine Giacomoni*

PEOPLE

The Prince and Princess of Wales
Dorian Gray
Quentin Crisp
Glenda Jackson
Oscar Wilde

DRINK

Pangalactic Gargle Blaster

CLOTHES

Black Jock Strap
See through body stocking

PASTIME

Stalking the Capercaille

CAR

Reliant Robin (Plastic Pig)

COLOUR

White

STAR SIGN

Cancer

ERROL

IT LOOKS like someone found me, so here I am . . . dragged from my bed to look through the 'Win **Martin Kemp**'s Money' competition entries . . . nearly as many hundreds for this competition as for **Morley's Dollar** game. **Hans Christian Christiansen** of West Germany (I'm a real star over there) guessed Kemp's weight as 11 stone 11 pounds 2 ounces, when it's 13 stone 12 pounds, but he pleaded well for the money — he needs Martin Kemp's money so that he can build a recording studio and make some records.

Hans also says that considering I'm so smart haven't I yet realised where **Heaven 17** get their name from — well of course, I thought everybody knew, I'm not going to reduce this column to FACTS. Incidentally, glorious **Glenn Gregory** asked me to tell you all that **Ian Craig Marsh** and **Martyn Ware** had absolutely nothing to do with last week's *revelation* about where **Phil** and **t'League** got their LP cover and name from. Heaven 17 have got five thousand six hundred and twelve better things to do than spread titsu gossip: like spend their money.

We also laughed lightly about the way the Heaven 17 LP is rising back up the charts — it's now returned to the Top 30 after a six-month gap. We decided that its renewed success was due to my repeated mentions of the group and the dawning on H.League fans that H17 contain two old Human League members. This is just the same as **Kraftwerk** getting to number one simply because Phil Oakey kept mentioning them as a big influence.

Siouxsie And The Banshees' 'Once Upon A Time' also leapt up the charts sixteen places last week, and **Steve Severin** was at a loss, except to say that it must be because Phil Oakey keeps mentioning the Banshees. Severin, even more incidentally, told me that Siouxsie And The Banshees have made £59 between them from having the biggest-selling pop video currently available. Every time one of you buys a Banshees video the group make 59p — who is making the money? Not me.

Severin also says that he's going to dye his hair blonde again: shame. **Sioux** says that she's going to . . . but that will have to wait, or the girl from **The Mobiles** or something will rip the idea off. As Sioux, Steve and I finished off a particularly luxurious night's drinking by picking titsu holes in Human League videos and celebrating The Supreme State Of Adrian, Severin invited me down to RAK Studios where **The Cure** are recording some new music. It seems not much recording gets done, but plenty of Babycham gets done with brandy. Fair enough: The Cure were only grim for one day back in 1979.

Perry Haines' new club opened at Dial Nine — Dial Nine For Dolphins, the first night in direct competition with **Animal Nightlife** at The Barracuda. I, of course, am Member No. 1, and swam gracefully all night in the blue Dolphin cocktails, bumping into a series of fellow intellectuals . . . millionaire designer **Peter Saville,** not quite millionaire designer **Malcomb Garratt,** stylish writer **Anthony Fawcett, Ross Middleton** and **Gary Barnacle** of Leisure Process International, **Howard Devoto** with wife — Howard announcing that **Norman Mailer's** *The Executioner's Song* is the best book written in the last fifty years, much to my annoyance — the **Dagger** I see before me and a **Kemp** or two, **Adi Newton** of **Clock DVA** . . . and of course Friday night at Le Beat Route . . . **Theatre Of Hate** were there, drinking their muscles into flab . . . fair enough!

This week's competition: how many words can **Perry Haines** pack into one minute? The prize: **Norman Mailer's** *Executioner's Song.* Can I go back to bed now?

AKAI HI-FI SYSTEM.

Can you believe it? The inimitable HFS score one more with an amazing offer on this **complete rack system.**

The Akai Pro System includes everything a good hi-fi should have, plus a couple of exciting extras.

Pro System comprises the APB21C belt drive deck, with an Akai cartridge; CS-M3 'Metal' cassette deck; AM-U11 slimline 23WPC amplifier and AT-K11L 3-band stereo tuner.

You also get a walnut finish RV-20GS **glass-door cabinet** which as well as being visually superb also has space for your LPs.

The speakers? Just to make this offer even more incredible value, we've thrown out the usual 2-way speakers and substituted the 40 Watt, 3 way, SR-1250s, which boast an extended bass response and peak power handling of 55 watts.

£269

HFS is at **62 Weymouth Street, London W1** (tel 01-486 9981).
We're open **Tuesday — Saturday, 9.30 — 6 (8pm Thurs.)**
***HFS** — we'll make you sound better, cheaper!*

THE HI-FI SURPLUS STORE

A STATEMENT FROM THE ADVERTISEMENT DEPARTMENT

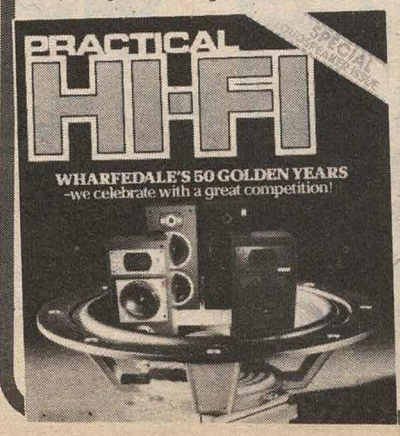
In the issue of NME dated 6th February an article appeared claiming that the advertisement department had submitted for editorial consideration a video tape advertisement for "SS Experiment Camp".

A large amount of correspondence has been received and all letters have been replied to. Some letters however, did not provide addresses.

For those of you who fall into this category as well as those who felt strongly about it but have not written we would like to point out that the advertisement was never submitted, nor would we run such an advertisement.

HI-FI is a load of old hat...

and just to prove the point we're giving away a special 32-page "Vintage Sounds" supplement! This over-the-shoulder look at the early days of hi-fi, its products and the people who made them makes for interesting reading and provides some amusing comparisons with today's hi-fi world. You could be forgiven for asking if anything has changed!



WHARFEDALE
GOLDEN ERA
Continuing the nostalgia we join the Wharfedale 50th birthday celebrations with a big, big competition.

PLUS! **WIRED FOR SOUND**
What's best for your room. We've wired up and come up with some sound advice on loundspeaker positioning.

March issue 70p
For your hi-fi's only.

SINGLES EXTRA

Get netted!

STIFF RECORDS pulled off something of a coup this week when they announced plans to release three singles, each designed to accompany one of 'our' teams to the World Cup Finals.

Unfortunately, it appears that Stiff supremo Dave 'Mrs' Robinson failed to look too carefully at this particular job lot when he signed the forms leasing them from Lismor Recordings. Therefore it is with not a little confusion that we witness the release of a trio of supporters' anthems that are not altogether perfect for the domestic market.

They are 'Please Score One Soon, Fantastic Cameroon', 'When Will You Score Some More, War Ravaged El Salvador' and 'Any Chance Of Eight, Much Under-Rated Kuwait'.

Said Robinson: "Yes, I'll agree this was a bit of a bloomer by our overseas A&R department. Originally we were to release three embarrassing homespun rip-offs — for England, Ireland and Escotia — that would've merely changed a few lyrics over a basic backing track. This possibly would've raked in a few cruzeros from the floating moron punter still looking to increase his 45 collection since his last purchase, ie The England Squad's 'Back Homé'.

"We're still going ahead with that plan but I aim to delete these other monstrosities immediately. A company like Stiff can't afford to look foolish on the current market, what with recession and over six thousand unemployed."

Mr Robinson himself appears on the sleeve of the 'England' tribute (above). Moreover it looks like his three 'mistakes' could become collectors' items.

— BRIAN BLOUGH

PINSKI ZOO

Where Ornette Coleman meets Penderecki

By GRAHAM LOCK

GO-RILLA GO!

SAXIST JAN Kopinski is blowing superbly. His eyes bulge, his chest heaves, beads of sweat stand out on his forehead.

"It's good for his lungs," his wife Janet mutters doubtfully, but adds, "Steady on, Jan."

With a final magnificent exhalation, Kopinski splutters to a halt. His face has taken on a peculiar ashen pallor. "There," he gasps, "that should do it."

Six hours of untroubled sleep later, I can confirm that it did — Jan Kopinski blows a mean air mattress!

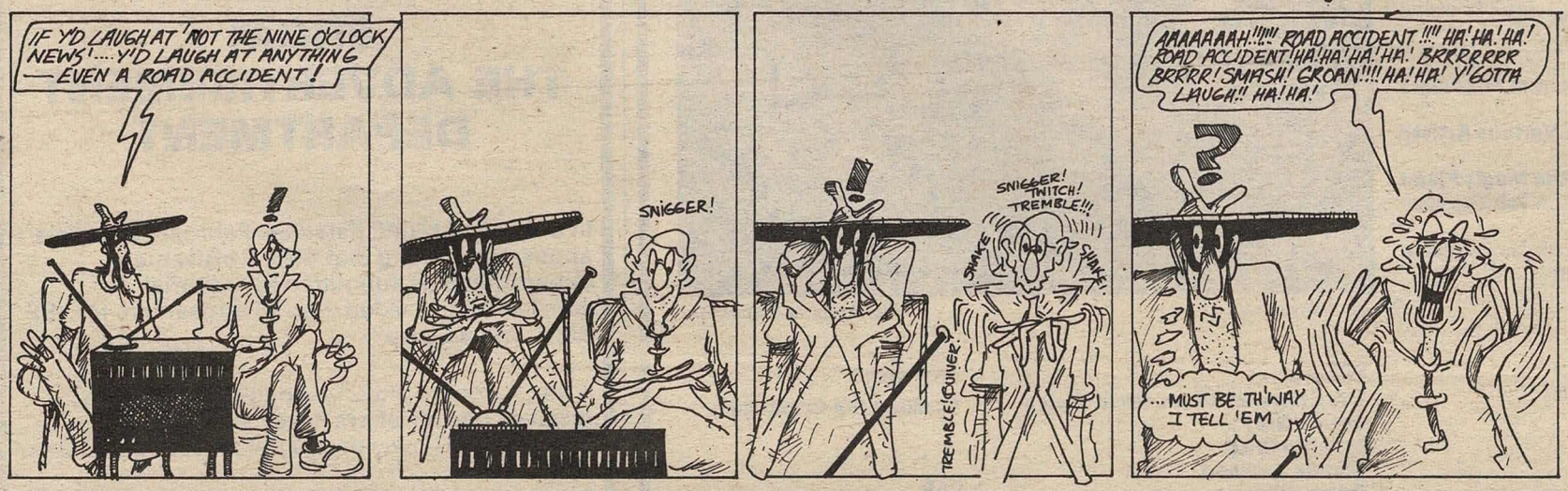
EARLIER THAT evening, Kopinski had been blowing tenor and soprano saxes to more than a hundred sweating, cheering people jammed into the upstairs room of Nottingham's Hearty Goodfellow pub. Pinski Zoo — the band he shares with pianist Steve Iliffe, drummer Tim Bullock and the Nolan brothers, bassist Tim and percussionist Mick — were storming through the last gig of a long-standing Friday night residency, and their local fans were there to give them a rousing send-off.

That Pinski Zoo can now venture further afield — they play London's Venue tonight (18) and Beat Bop Club next Friday (26), up north with Pigbag early in March — is due to the success of their LP 'Introduce Me To The Doctor', which has sold out its first two pressings, nearly 1000 copies, within six weeks of release. These are remarkable figures for a debut LP by an unknown band on an unknown label; and when you consider Pinski Zoo play a fiercely left-field modern jazz, hardly the most commercial of musics, their achievement is all the more impressive.

It's a case of dedication rewarded. The band had to scrimp, save and borrow to put the LP out. They couldn't afford a proper studio, so they hired an eight-track desk and a room in a local arts centre for the recording, which they completed in just a morning and an afternoon — nearly all the tracks were first takes. Rough Trade liked the tapes and, ever helpful, offered a distribution deal. Kopinski sold his car but the band still couldn't meet pressing and cutting costs, so finally it was down to borrowing. They contacted graphic designer Ron Atkinson, who runs a local arts magazine called *Despatch*, now also the name of his new record label.

Jan: "I went in and asked the bloke there, can I see your boss, I want to borrow £400? Ron ummed and ahed a bit but the LP was all ready to cut and we persuaded him that he could have his own record label instantly if he'd just put up a bit

The Lone Groover — Benyon



I.C.CODE/NO G.D.M.
I.C.CODE/NO G.D.M.
I.C.CODE/NO G.D.M.

Pinski Zoo do the orang-utango. L-R: Mick Nolan, Tim Bullock, Jan Kopinski, Steve Iliffe, Tim Nolan. Pic: Bryn Jones

of money."

The band treat the stir they've caused with a wry caution; their original hope was simply that the LP would bring them regular live work. Not only is this already happening, but several record companies are showing a keen interest. It was an inquiry from one label which led to the naming of a new song they plan to release as a 12" single.

Jan: "Ron rang up the other week. WEA had just been on the phone to him and he was a bit excited, like he was saying 'Jan, Jan, it's a monster — WEA have phoned'. And Steve had just written this new song, so we called it 'It's A Monster'."

MONSTER OR NOT, the LP's virtue is the vigorous, versatile jazz which Pinski Zoo whip up well outside the mainstream. Kopinski, Iliffe and Bullock have played together for several years and are steeped in modern jazz: Coltrane, Ayler, Taylor and Tyner are cited as seminal influences. But by the end of 1980 the band were tiring of the purist approach.

Steve: "We were falling into all the old traps: sounding like our idols, trading solos, that same jazz format. There was nothing original."

Jan laughs. "Steve and I had a long talk and came up with the idea of mixing Penderecki with funk. We still haven't got the Penderecki in yet, but at least it gave us a direction."

Then, last summer, two vital events crystallised the band's new approach. One was the arrival of Tim Nolan, at 22 the band's youngest member, providing a fresher rhythmic style. The second was seeing Ornette Coleman's Prime Time live.

Tim Bullock: "He was terrific, the best gig I've ever seen. People were leaping about and dancing — they were really stoned too, but at least they were moving! The band would just switch on this cacophonous pulse and Ornette came blasting over them, almost at random, and cut right through it. The intensity was incredible — these great *slabs* of sound."

Jan: "It was a good booster for us cos we were feeling around to see if you could keep up a dense, intense kind of sound like that. Like, when you walk into an engine room and suddenly *everything* is happening all around you, a complexity where you can't see how it works but you can *feel* it working.

"With Ornette, for two numbers I was just stunned, but then I felt myself drawn in. That's the kind of thing we want to do, create a complete barrage of rhythms, atmospherics, tensions. Generate enough energy to reach people without stomping them with a strict beat.

"What we're trying to do is take a polyrhythmic approach, build up heavy blocks of texture, sections of swing . . . it's like Penderecki, and where he's like Coltrane or Pharaoh Sanders, who'll put out this massive roaring stuff and then cut in with such sweetness, those sad or beautiful lines."

SUCH TALK may make the music sound daunting, but 'Introduce Me To The Doctor' thrives on an exuberant swing which, live, Pinski Zoo make even harder and brighter. It's a full-frontal ensemble assault: the percussion's a dense maze of cross-rhythms and fleeting undercurrents, the sax slithers and slides in squawking glee, the piano hammers out a torrent of jangling chromatic runs. A constant motion of frenzied pleasure.

Pinski Zoo have put the animal back into music. The monster is uncaged.

Forecast: Great music. Getting better.

Zawinul. Shorter. Pastorious. Erskine and Thomas Jnr. – *Weather Report.*

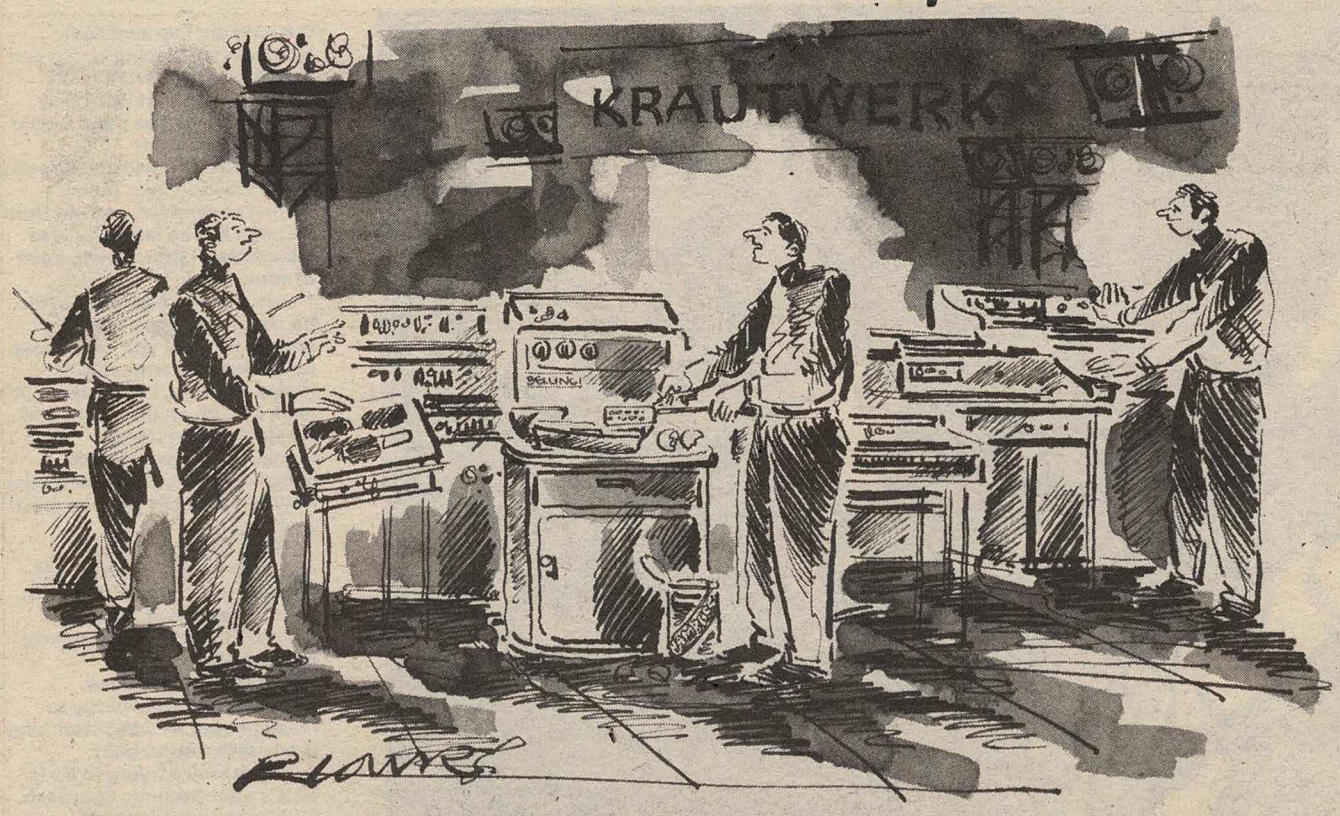
Listen to their latest album of the same name. A celebration of the very finest in jazz and rock fused with funk and classical.

As unpredictable as . . .

ARC CBS

Weather Report
Album: CBS 85326
Cassette: CBS 40/85326

Lowry



"I was getting bored just standing around fiddling with a synthesiser — so I decided to install a stove and do a spot of cooking between numbers."

Don't leave school without it!

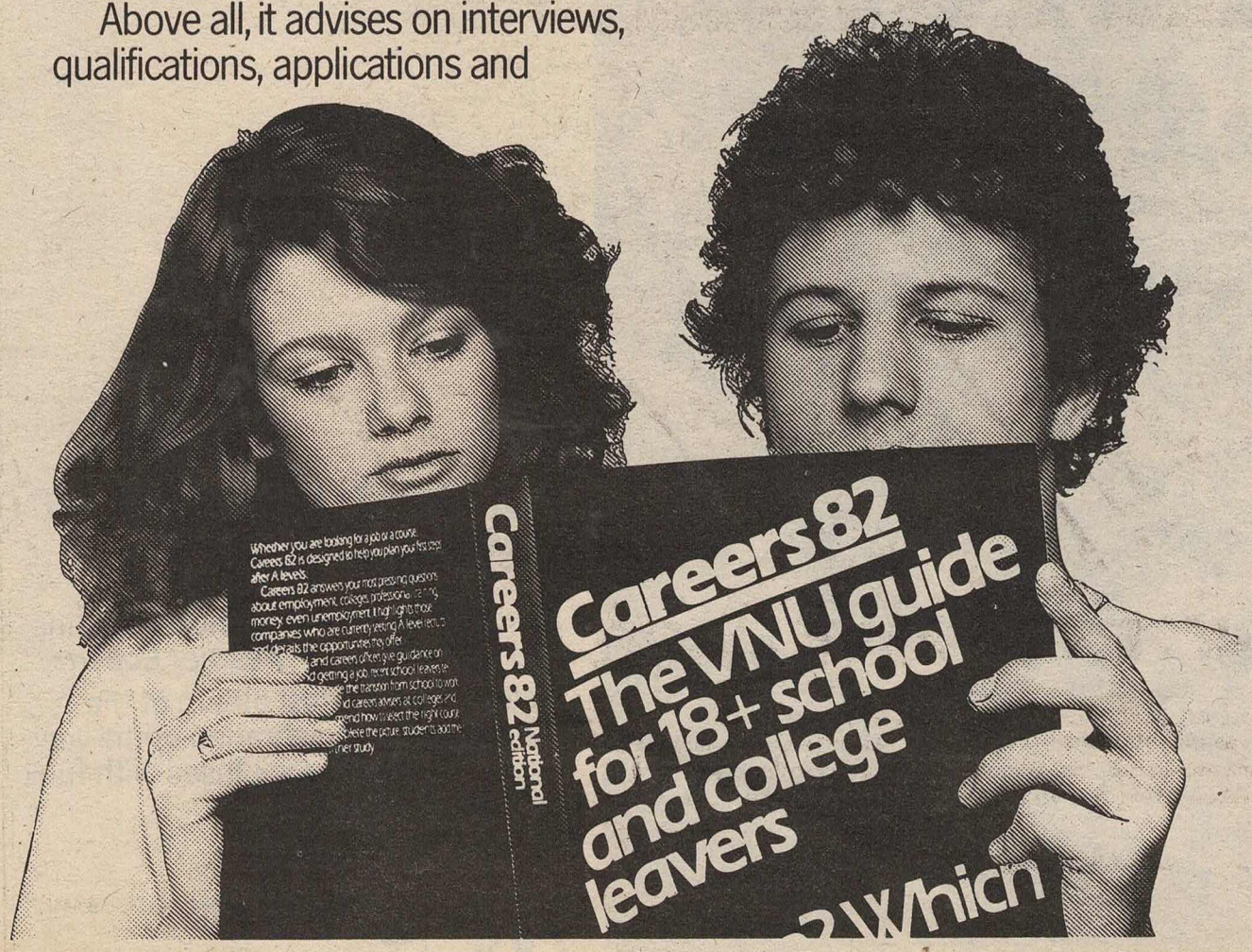
Careers 82 is new: it's a 218 page guide for 18+ school and college leavers.

It names the companies with the 1982 career vacancies and training opportunities in insurance, banking, teaching, engineering, retailing, industry. It lists further education openings all over Britain.

Above all, it advises on interviews, qualifications, applications and simply how to come out ahead.

Careers 82. Join the queue to borrow it at your local library. Or if you're really serious about a job in 1982, buy it through your bookshop for just £2.95. Either way, don't leave school without it.

Careers 82. 53-55 Frith Street, London W1A 2HG. 01-439 4242.



PLUTONIUM BLONDES

Hard Rock from Home Office?

WHY DID a South Tory Council find its February 9th meeting brought to a standstill by members of the Wandsworth Anti-Nuclear Campaign protesting against Hard Rock? Not from any kind of musical elitism — 'Hard Rock' is the code name for a series of "practical national, civil and military home defence exercises" scheduled for late September or early October '82; tests for "both conventional and nuclear warfare".

That's how a Home Office information spokesman defined it to *NME*, adding: "When I say practical I mean practising civil reactions to an air attack by an aggressor, since that's what we're talking about."

The Wandsworth protesters (80 outside the hall and 50 who gained entry to it) were voicing not just their objections to the council's participation in the operation, but also the "inadequacy of the Government's so-called civil defence planning and its refusal to provide information and co-operation".

If they had but asked the same spokesman as us Blondes, they'd discover that in a 'Hard Rock' situation plans "will be put into effect through de-centralised government" — ie, "the nation will be divided into 17 sub-regions and a junior minister will be appointed to take over each sub-region".

Have these appointments already been made, or are the Home Office authorities considering the possibility that said junior ministers might have already fried in the "attack"?

"Of course," we were told. "Each junior minister will be appointed *at the time.*"

"The whole point of our campaign," says a Wandsworth Anti-Nuclear Campaign spokesperson, "is that civil defence regarding a nuclear war is a total farce and will give people a false sense of security." Although the police had to be called by the council and it took 15 minutes for them to eject the protesters, strictly non-violent means of objection (whistles, chants, masks, streamers and similar) had been used. "We don't want to fight, "stresses the WAC spokesperson. "We just want the Tories to listen to us, but they seem incapable."

"The whole thing's not going to be *tanks* flowing around," clarified the Home Office. "It's a communications exercise in how a wartime HQ would be manned. Each borough has its own HQ — which could be a reinforced cellar or a car park . . . something like that." Ah!

□ ON A MORE genuinely rockist note, **Dislocation Dance** will head a February 18 anti-nukes gig at the Caribbean Club in Paradise Square, Oxford, with local musical support. The concert is a general fund-raiser sponsored jointly by Oxford CND and Campaign Atom (the town's CND branch). Tickets are £1.75; £1.25 to the unwaged.

Sunderland Youth CND are also holding a benefit gig — at Sunderland Poly on Saturday, February 25. They'll be showcasing **Total Chaos, Fifth Column, Dub Warriors, I Breathe First** and **Patrick,** plus a disco and CND stalls. Admission is £1.

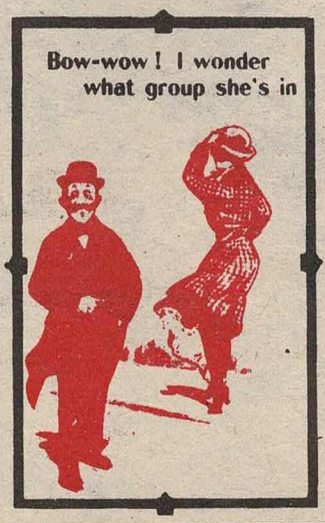
Issue five of Youth CND's magazine *(2nd Generation)* is also just out and contains all the usual Youth CND info, plus pieces on recruitment and the Avon and Greenham Common Peace Projects. Available for 20p plus sae from Youth CND, 11 Goodwin St, London N4 3HQ.

And on a final fashion note, SANE (Students Against Nuclear Energy) have two new badges: the delightful 'Send Thatcher on a Cruise' and a slightly less tasteful offering which features Einstein. They're available for 20p each and at £1.80 for 10 from SANE, 9 Poland St, London W1/486-4634. Make cheques and POs out to SANE.

— CYNTHIA ROSE
— RICHARD McDERMOTT

Toyah was born in Bristol Zoo and hand-reared by the keeper, Malcolm Noyes.

11 TALES OF THE UNEXPECTED
A successful model (Toyah Willcox), handicapped by an awful accent, risks her career by opening her mouth. Paul: Ralph Bates.



Above: the truths about Toyah! Spotted in the ***Eastern Daily Press*** *by Paul Richardson and New York* ***TV Guide*** *by Ruth Polski.*
Left: Malcolm's childhood inspiration? Seen in ***The Comic Postcard In English Life*** *by Roger Whittaker of Holt, Norfolk.*

ODEON THREE
An American Werewolf in London (X)
Sun. 4.45, 7.40. Daily 2.55, 5.45, 8.40
ELTON JOHN IN CENTRAL PARK (U)
Sun. 3.35, 6.30. Daily 1.45, 4.35, 7.30

"It's a fair swap, guv!" Spotted in the Nottingham News by Eggy.

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MUSIC BY JIMMY PAGE

MENAHEM GOLAN and YORAM GLOBUS present a LANDERS-ROBERTS PRODUCTION for CITY FILMS
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EXECUTIVE PRODUCERS HAL LANDERS AND BOBBY ROBERTS. WRITTEN BY DAVID ENGELBACH
From characters created by BRIAN GARFIELD. PRODUCED BY MENAHEM GOLAN AND YORAM GLOBUS. DIRECTED BY MICHAEL WINNER.

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FRESH FRUIT & FUNARAMA

Sarah

Adrian Thrills examines a right bunch of Bananaramas
Pix: Pennie Smith

Sarah, Siobhan and Keren

I close my eyes and hear three voices.

"Oh no! Horrors!" exclaims the first one.

"Urgh! I look disgusting!" adds the second.

"And just look at that gimpy dance!" says the third.

And then they all grin and burst into a loud giggle at the spectacle on the cathode ray screen in the corner of the room.

The three voices belong to the tenacious vocal trio Bananarama. The subject of all the alarm and amusement is their appearance with The Fun Boy Three on last Thursday night's *Top Of The Pops*.

It was Bananarama's television debut and to gauge by the reactions in the Holborn council flat shared by the three members of the ensemble — heads thrust into hands in mock anguish — you might think it had been something of a disaster. Far from it: Bananarama are a lot better than they sometimes give themselves credit for. Their loose-limbed *joie de vivre* provides the perfect foil to the sombre inscrutability of the Funboys on that chart sound 'It Ain't What You Do, It's The Way That You Do It', the first fruit of a promising partnership between the two sets of vocal triplets.

But just who are this boisterous Banana bunch so suddenly launched into the limelight on the back of their liaison with the three ex-Specials?

Singers Siobhan, Sarah and Keren formed the group last year, never really expecting it to get any further than the front room of their 11th-floor flat.

"It's not something that we really planned," says Siobhan. "It just happened! It just happened because the three of us all share the same attitude and sense of humour, not because of any great musical plan.

"I'd always wanted to be in a group, but it would never have happened if I hadn't met Sarah and Keren. We wanted to form a group but we didn't want to go through the whole thing of learning to play instruments. That would have taken ages and we wanted to start playing right away. Anyway, we knew that we'd never be great instrumentalists, so we decided to concentrate on being a vocal group.

"It really helped us, later on, meeting the Funboys because they don't put much emphasis on instruments. Their sound is mainly percussion and vocals and that gave us a lot more confidence, made us realise that we didn't have to be instrumental whizz-kids to make music."

Some of the initial reactions to the short, sharp set that Bananarama began touting around some of the capital's clubs and pubs late last summer bordered on the hysterical: "Wankarama!" sneered *NME;* "The Three Turkeys!" echoed *Sounds,* both basically begrudging the fact that Bananarama hadn't *paid their dues.*

"People go to places like the Moonlight and the Embassy expecting real musicians, musos, all the time," says Keren. "But you can't judge us by the same standards that you'd judge any other club band because we're not like those bands."

Some people, however, stood up and took notice. Like Demon Records, the independent who put up the money for a debut single, 'Aie A Mwana', later picked up by Deram. Like Elvis Costello, who lavished lush praise on the single on Radio One's *Roundtable.* Like Paul Weller, who asked the girls to support The Jam and offered them one of his songs to record. And, of course, like The Fun Boy Three, who wasted little time in making contact after sampling the single themselves.

"When they first contacted us, we were very nervous," says Siobhan. "We didn't know what they wanted to speak to us for. We expected them to think that we were session singers and we were at pains to explain that we weren't. We are a proper group."

Bananarama lend their vocal support on four of the tracks on the imminent Funboy debut album. In addition to the swinging single, they sing on 'Funarama', an eerie dub excursion, 'Sanctuary', a massed choral chant, and 'Alone', a plaintive love song dolefully sung by Terry Hall.

They emphasise, however, that the partnership is on a strictly equal basis, with the Funboys contributing backing vocals on the forthcoming Bananarama single, a cover of The Velvelettes' vintage Motown stomper 'He Was Really Saying Something', due for release next month.

"It's got to be an equal thing," say Siobhan. "Obviously, the work that we've done so far has been mostly for the Funboy record, but it won't be that way all the time. When we come to record our own stuff, it will be us choosing most of the songs and directing them, rather than the Funboys.

"But the Funboys don't really see themselves as the big stars anyway. It just so happens that their single is out first, which is really just as well for us because people haven't really heard of Bananarama, but they have heard of The Fun Boy Three.

"I think the link-up between the two groups could become quite a long-term thing. The Funboys have been really tolerant with us, which has helped take the pressure and nerves away, and they've already said that they want to work on our album with us, and *that's* got to be a long way off. We know that we've got to come up with a lot more of our own songs. It would be really easy for us to sit back and let the Funboys come up with all the ideas, but we don't want to do that. We want to retain our own identity and build on that."

"Our music is very different to the Funboys, which is one of the good things about it," says Keren. "The strength of their music is in the actual sounds and rhythms and effects. The strength of our music is its danceability. And the Funboys sense of humour is really dry. We're more cheap and obvious. That's the way we're going to stay . . . cheap and gimpy!"

Bananarama are realistic enough to admit that some of the attention they are currently receiving is because they are girls, although they can hardly be accused of playing heavily on the sex angle. Indeed, they recently turned down a *News Of The World* photo session for just that reason.

"They asked us to do the session in fur coats and black lace lingerie ans we just laughed," says Keren. "We said we would do the photos if we could wear what we liked, and then decided we wouldn't do it at all because we knew they wouldn't have used it if they didn't think we looked sexy."

The girls, in fact, make few deliberate concessions to the image-making mechanisms of the pop process, wearing their everyday clothes in photo sessions and on stage, prefering to be themselves than adopt any grand persona.

"If we have got an image, it's not something that we've spent ages thinking about," says Sarah. "It's just ourselves, our personalities and characters."

"Everyone seems really worried about us *having an image,*" adds Keren. "Deram are always going on to us about *our image.* They think we're too scruffy, but it wouldn't be *us* if we didn't dress the way we want to. It wouldn't be fun if we couldn't be ourselves."

"Mind you," says Siobhan, "its's really sickening the way you get some girl groups that get annoyed by any reference to the fact thay they are girls, saying that they just want to be respected as musicians and don't even want to look like girls. That's pathetic. I mean, we are girls. We like looking nice. It's just a natural thing. We don't go out of our way to dress *up.* We just like looking good . . . and having a good time."

A Good Time is essentially what Bananarama are all about. One of the reasons they came together in the first place was their love for 'gimpy' dancing at parties and their relaxed but intelligent attitude to the music business should ensure that the good times continue for a while yet.

And if they don't?

"You've just got to enjoy it while it lasts," says Siobhan. "These days, you're usually only up there for a while, so you might as well enjoy it. I think the whole process is really exciting. It would be good if it lasts but at this stage we don't really expect it to.

"But we've never really been that worried about what people think about us. "We've always just figured that if we enjoy ourselves then maybe other people will as well."

Jim'll - er - fix it

STIMULANTS AND STIFLING SHORTS CUTS

DANGEROUS VISIONS

PAUL MORLEY samples a selection of cerebral sweeties — and spits some out

A THOUSAND THANKS, a thousand thanks . . . indeed, a thousand faces. Duncan Goodhew! The young-ish generation's answer to Ted Moult is making a comfortable TV living on the non-slip basis of a convincing bald head, a convincing grammar school accent and a convincing smile . . . somehow he is completely unconvincing, but that's just one more of TV's minor miracles.

Although just a common-or-swimming pool swimmer who won a medal at some games — the kind of thing you usually get an OBE for — Goodhew is The Only Person In The World who has appeared on *The Pyramid Game, Game For A Laugh* AND *Punchlines;* not even Sally James, Ted Moult or Kenny Everett can claim this, and it's the sort of feat worthy of a Variety Club Award.

Goodhew two-shoes has now leapt over to the BBC — sensibly avoiding *3, 2, 1* — in a pioneering attempt to conquer the Corporation's wet and windy Saturday evening shows. Last Saturday saw him handing out the prizes in the **World Circus Championships,** which is like Ted Moult handing over the FA Cup or Melvyn Bragg hosting Miss World. If the organisers of the Circus Championships needed a minor celebrity a little on the silly side, they could have asked me — I wouldn't have shaved my head but I would have shaved my face.

Duncan is due next on **Jim'll Fix It** (BBC1). It's a known fact that New Zealand is populated entirely by people waiting their turn to fly over here to appear as the surprise guest on *This Is Your Life:* "You haven't seen him since school when he put a drawing pin on your seat and changed the entire course of your life, but we've flown him from New Zealand to say 'Chris Tarrant, what the bloody hell are you'?"

Jim'll Fix It has been transformed over the years into a quite repellant ritual, a grey institution, too contemptuous of true emotions and aspirations to even be the sort of shit with which you can become infatuated.

Savile has a vocabulary consisting of 34 words; and that's too criminal to be admirable, whereas even DLT's shrunken vocabulary has its intriguing parts. Every time Savile says "a thousand thanks, a thousand thanks" my ears drop off.

I THINK the only time my ears stayed on whilst I was watching *Jim'll Fix It* was when Altered Images appeared. The only thing that marred this week's **Top Of The Pops** (BBC1) — a highly alluring edition, only *those very ill people* resented it — was the absence of the newly crowned Clare and her Cushy Images, but earlier in the week the pesky Pamela Stephenson, of all people, kind of compensated for this.

Pam Stephenson will never be as good a comedienne as Kathy Staff — Kathy's been waiting all her life for roles as beaten, busy and diabolical as Doris Luke *(Crossroads)* and Nora Batty *(Last Of The Summer Wine)* — or Joan Sims, if only because her face is too bland and her manners too prejudiced. Sims is one of the deliciously fake pearls in **Born And Bred** (Thames, just ended a repeat run). I am proud of my serendipity — I deserve an OBE for it — and it leads me to gems such as *Born And Bred.*

Born And Bred is hardly everyday, indirectly articulate view of profoundly simple folk and their inert, frantic, ridiculous lives; an exuberantly subtle study of snobbishness, embarrassment, reluctance, inadequacy, irresolution, indifference, Great British values and reasoning, based around two interconnected spreading families tieing themselves up into baffling knots.

It's not utterly black comedy, but it's very dark: *Carry On, Coronation Street, I Didn't Know You Cared,* all slightly *Soaped.* One of its strengths is its excellent cast of eccentrics, whimsicals and peculiars, who deliver the wonderful words with conclusive idiosyncracy and who convey the abnormal plots and situations with precious, glossless sufferance: Joan Sims confirming the comic ruddiness that's set into her chinny chin-chins, the scrumptious Max Wall, who deserves a knighthood let alone an OBE, James Grout, Gillian Raine, Trevor Peacock, Kate Williams, Gordon Kaye . . . oh, what oafish, melancholy splendours, this week dissolving from our lives forever.

But then the two parts of **The South Bank Show** (ITV) , made me question, not for the first time, my own faith and fascination with not only the quality of some British TV but also with the livid freakshows and the deficient quirkpots.

Melvyn Bragg suggested to the American film writer Pauline Kael (my kind of critic: as important, more important, than the stuff she comments on) that her encouragement of recent escapist movies, her investing of *Superman, Star Wars* etc with intellectual weight, perhaps indicated to the film makers that the films they were producing were substantial, more 'important' than they could ever be. This, said Bragg, perhaps contributed to the very things Kael was complaining about: that movie makers, responing to the lack of attention, articulacy and ambition American TV has introduced to audiences, were merely making films that were easily sold and absorbed. Kael replied that "you have to give talent its due — you have to be honest, you cannot be moralistic and condemn something that you enjoy."

This cheered me up: I agreed, I could relate it to my experience, even though it hardly did much to confront the greater problem of the fundamental lowering of standards and lack of challenge that infects the majority of the entertainment world.

The writer George Steiner appeared in the second part talking about his novella *The Portage To San Cristobal Of A.H.,* which has been dramatised by Christopher Hampton and opens at London's Mermaid Theatre this week.

As ever, lurking behind Steiner's arguments and decisions, was the dark truth that the complacency and simplicity that TV protects and nourishes is of considerable danger. As Steiner cut deep into the problems of language, evil and susceptibility, I realised that the vast visual tray of delights that I can eulogise and celebrate for its 'quality' and 'talent' and 'freakishness' is adding to the shit of the world much more than it should; contributing to such things that I find deplorable, the diminishing of language, the short cuts that are taken concerning information about the world.

AND YET I wasn't completely depressed, not totally confused. Though confronted by the cold, shrieking grey areas even Steiner is indecisive about, I still feel that it's the variety of stimuli — and this is apparent in Steiner's writing — that makes existence not only endurable but . . . pleasurable. Used properly as part of this variety of stimuli television can help open up a mind rather than shut it down. So it can provide 'strength' and half-glimpsed hope as much as shit. One can only remain purposeful . . .

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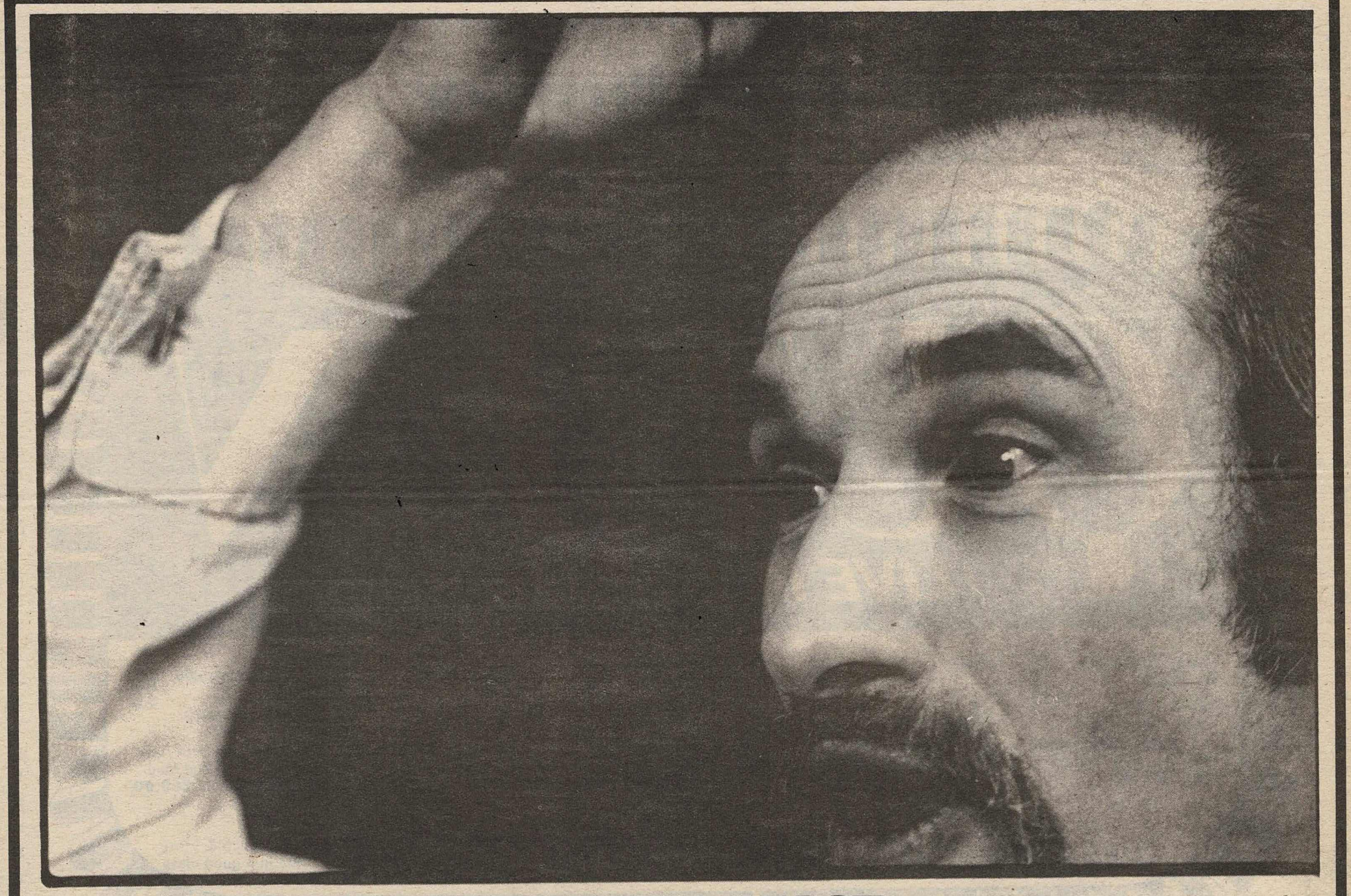

STRANGELY STRANGE BUT ODDLY NORMAL

Richard Cook natters with studio sorcerer Holger Czukay. Photos by Peter Anderson

AN AMBIENT tape is burring in the background.

"I made a special cassette for a new kind of radio programme," explains Holger Czukay as we sit in our hospitality room. "In Germany people make such bad programmes. It is easy to listen to them left in and right out."

Czukay knows his airwaves. His two LPs for EMI, 'Movies' placed fifth in the 1980 *NME* Critics' Poll. Some score for a man unimpressed by fashion's fickle ways.

"Most people think in terms of styles. But styles are going to die very soon. The cycles are getting shorter and shorter. If you are only a new wave man you won't have a chance to survive. Play what you want, I tell people — but as soon as possible, *grow!*"

Difficult, though, in the ideal absence of contemporary comparison.

"The task is to put your own face on the music. Conny Plank always helps people to do that. It's something I learned from jazz musicians — they only had to play one note, and you could say *that* is Charlie Parker, *that* is Sidney Bechet. Jah Wobble is such a case."

Wobble is an enthusiastic Czukay cohort and turns up on one of the tracks on 'Normal', playing his bass.

"I had wanted to meet PiL, having heard 'Metal Box'. Jah Wobble was interested in working with me. I have done a whole LP with him that has to be edited. Just two pieces. Very magic."

Why is the work rate so slow? Two albums in four years isn't exactly hyper-activity.

"When an album is ready, I store it for six months and just play it to people — people from the street, who I've never known. And I think about what they say, relisten and change things. That takes another half a year."

Doesn't this drain off any sense of spontaneity?

"Not at all! Everything I do is spontaneous!"

Seeing Czukay's extravagant mannerisms and hearing the ceaselessly enthusiastic flow of talk I can believe him.

"But to be spontaneous without thinking about what you do is stupid. You can be a spontaneous liar."

Mmm, yes. But I could question the apparent excessiveness of some of the studiology. The title track of 'Normal' is an hour of playing by the group S.Y.P.H. splintered and rearranged into seven and a half minutes that has ended up being mostly Czukay. Too much trickery?

"I offered it to the group as an 18 minute piece but they couldn't even recognise it. So I erased everything but the atmosphere. The original is nearly gone!

"If you make an edit you destroy any natural rhythm. But you can introduce an *editing* rhythm. If you have thousands of edits you add this silent rhythm. If you listen to 'Peak Of Normal' on a very small cassette player you hear it then — because the basses, the things you over-listen to, you don't hear."

CZUKAY'S START was as a bass player, and he filled this role (as well as general sorcerer of effects) in Can's lifetime. Listening to 'Normal', though, with its glassy emphasis on prismatic guitars and jewelled nets of singing high notes, I wonder if he now thinks the treble frequencies hold more meaning.

"No, no. The bass player's like a king in chess. He doesn't move much, but when he does he changes everything. When Can began playing I was always last to come in and find my place. The bass is a pool which accepts so much ... it's classical. Bach was a great bassman. I studied him until I was dissolving myself ..." Holger's gaze drifts up into the ether.

Can always professed a kind of dilettante stance as 'fake' musicians. How important is technique to him now?

"It's only important in that you are able to forget about it. If it turns into an Olympic Games ..." He looks disgusted. "Completely wrong. There should be no competition.

"I was always being thrown out of music colleges. Stockhausen took me in — he asked me if I was a composer and I had to reply I don't know. If you are an 'artist' you can *lie* the music away in professionalism."

The trouble is that technique is useful, if only in avoiding the frustration of being unable to say what you want. Czukay's eyes twinkle as he offers the metaphor of an animal following its nose — intuition is the only true path.

"The name Czukay means search — that's what you have to do. But you have human understanding too to help you out."

Is Czukay music always made with an environment in mind? The side-long 'Ode To Perfume' is recommended for driving, rollerskating or flying.

"No, it is based solely on instinct. I give each tone a character. I work alone in the studio — it takes me about an hour to get all the ghosts together. I may find out later what a piece of music is for.

"You cannot estimate how long it will take to make the music. You are most true if there is nothing in you. With me, it can take two years. Somehow it will come out. You are a media yourself — everything must be done through you."

Czukay only works and records at his home studio. There he has grown into his recording equipment and modified it to the extent that the human element has fused with the technology.

"If I go into a studio which is *bought* I don't want to work there. I use 20 year old tape recorders, only a seven channel desk. Every installation is my own. I make every adjustment by hand." He muses on the organic outlook. "It's kind of telepathy. I try to learn from everyone I meet. It's a virtue, though virtues don't seem to count at all these days."

But music must be played live, too. I wonder if he misses playing with Can.

"Yes ... this year I want to go live. I played on stage for ten years and I've had the last five years off. You have to be ready to be spontaneous. Can just went out and played."

Holger now wants to play live with Wobble and Conny Plank, the German producer whose general influence is growing stronger by the record. For a man whose most recent project has been to produce the blustering nihilism of Killing Joke, Plank sounds disarmingly mild.

"Every person has a child's heart," offers Czukay. "Conny has a real quality of understanding innocence."

Czukay's concern for individual appreciation comes through when I ask what sort of audience he would like.

"I always think about the individual in any audience. The walkman is such a great invention for asserting yourself. When I got one I went out in the streets of Cologne listening to a tape of African children splashing

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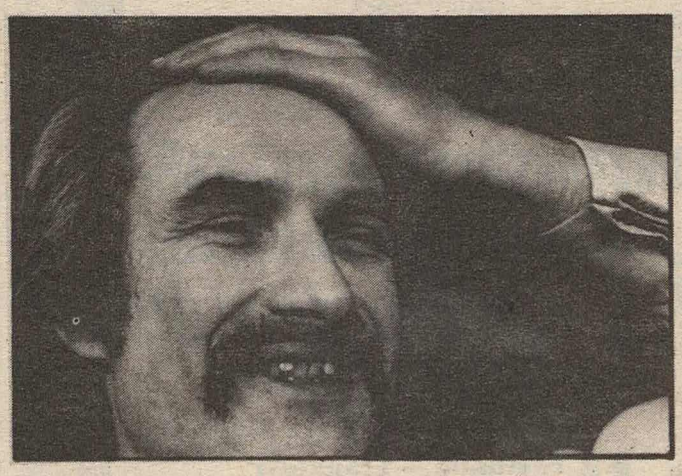
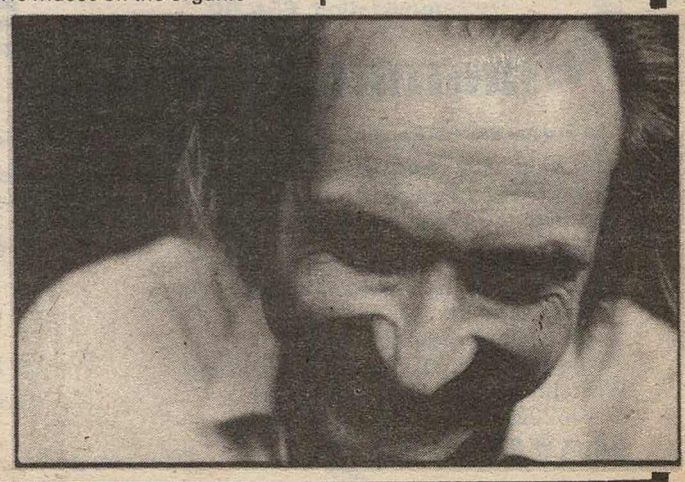


(the recipient of much critical applause) and the new 'On The Way To The Peak Of Normal' are sparsely strewn with the random jottings of an AM explorer. Persian singers and cheap-collared bit players thread in and out of music that glistens in a wide-eyed relish of phosphorescent bangles of guitar, demurely dappled synthetics, layered in loving delicacy within pneumatic rhythms (try 'Cool In The Pool' from 'Movies' — was a funk beat ever so lissom, so weightlessly footloose?) and always mindful of a spiritual tunefulness.

These records hold a special spell and they create a fierce loyalty beyond the dictates of today's flavour. 'Movies' was



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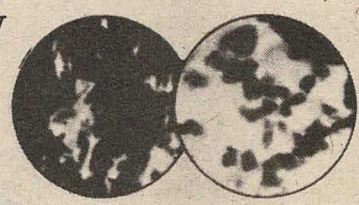

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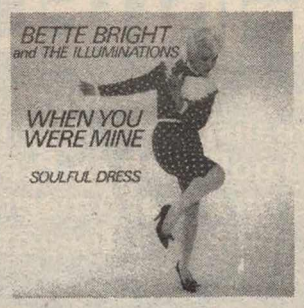
SINGLES REVIEWED BY GAVIN MARTIN



ONE!

HAMILTON BOHANNON: Let's Start To Dance Again (London)
Well, I never could claim to be much good and lately I've been more of a spectator than a participant but *this* — a floor shaking, back breaking, love making, brain quaking body beat (from head to heel, from grinding hops to a gargantuan grip) — is the very essence of persuasion. It's a bloody useful record too — use it to drag you out of bed in the morning, use it to pull you out of the doldrums — use it up and wear it out.

Like Eddy Grant, Bohannon created a simple and easily recognizable mini genre in '70s black music, exemplified by 'South African Man' and centering on Afro beat. Like Eddy his style was limited, the latest of several versions of 'Let's Start To Dance Again' still has the jungle riddims but is shaken with a furious potency, a lyrical edge worthy of the redoubtable Richard Penniman and some seriously ecstatic female accompaniment.

The sort of record that — before your very ears — turns itself upside down and empties out bucketfuls of energy and then does it all over again ...

TWO!

CHOCOLATE MILK: Let's Go All The Way (RCA Import)
Plucked from an import chart that is steadily declining in quality, all that is known about Chocolate Milk is that Max Bell likes them and their last LP 'Hypnotism' was very derivative. This is a massive improvement — a great horn arrangement (like Earth Wind and Fire but sparser), fully flavoured vocals with masterly harmonies and a fully fattened cow thigh of a beat. Very tasty.

THREE!

BETTE BRIGHT AND THE ILLUMINATIONS: When You Were Mine (Korova)
Something sharp and spicy, perky and unexpected. Bette Bright shows all those trashy, flashy gals — Mari Wilson, The No Gos, cloy Clare, silly Sioux — the door and even gives the cocktail dress duo a run for their favourite pair of pierced nipples with her version of this Prince song. A tale of deceit between the sheets, it's a shrewd choice because it's not widely known and it's written with the skill not too often heard in the charts; perfect for the deft and original approach Miss Bright brings to her work. She's got a fine voice; sweet without being affected, strong without being shrill — a tuning fork on the funny bone between rudeness and sex: *"I never cared, I wasn't the type to make a fuss. / When she was there, sleeping in between the two of us."* Probably the finest case of blue-eyed soul meeting red lipped pure pop that you'll hear all year.

FOUR!

THE UNDERTONES: Beautiful Friend (Ardeck)
Undeterred by the failure of 'Julie Ocean' to make the impression it should have, The Undertones go for another irregular little piece. It takes only two plays before it's weaved the way around the brain, sly as a fox. The Undertones can't be slotted into any particular trend (and don't you love them for it), much of which has to do with Sharkey's great voice, but mostly it's because The Most Awkward Men In The Pop World keep doing what *they* want to. 'Beautiful Friend' is a special kind of seduction, fresh as a piping hot soda farl.

Still the best thing to come our of Northern Ireland in the past four years, present company excluded, of course.

FIVE, SIX & SEVEN!

THE FOUR TOPS: Tonight I'm Gonna Love You All Over (Casablanca)
JERMAINE JACKSON: Paradise In Your Eyes (Motown)
TEDDY PENDERGRASS: I Just Called To Say (Philadelphia Records)
Maybe I'm just starting to take more notice but it seems to me mainstream black music (and I mean records aimed charts and hearts, not the esoteric, expensive and increasingly tired 12 inch import market) is delivering with a lot more consistency. This year has already seen great records from Benson, Kool, Wonder and Brandi Wells to name but a few. All of which makes the rejuvenation of The Four Tops seem more significant; nothing of note for ten years, and suddenly pow! — three very good singles in four months. This could be the most powerful yet — a rich stirring ballad drawing on a deep well of emotion. I swear Levi Stubbs has never sang better — restless and hungry, embracing the swirling strings and emerging with a vigour and bite where many others would get lost in sentimental gloop. However the role of producer David Wolfert and the Tops harmonies (more redolent of primetime Impressions than their old work but, God knows, that's no crime) in shaping this masterpiece should not be underestimated.
Teddy Pendergrass, the thinking housewife's Romeo, teams up with Dexter Wansel and delivers a cracking slice of Philly. — TP's voice bears comparison with Stubbs though it's not quite as strong. So Wansel matches the quivering quaver with sharpish brass blasts and offsets TP's sorrowful timbre with a functional percussive downbeat — you have a winner, no worries. Let's hot Teddy draws the nation away from whiney squirrels like Iglesias and Manilow.
Jermaine comes in slightly lower than the others but, as with The Undertones, he wheedles his swaying melody into the memory box soon enough — I'll be whistling it as I type out the rest of the column. It's all his own work (wrote, produced, made the tea, cleared up the studio and arranged) and the lad is obviously trying hard. Who he's studying I wouldn't like to say but I wonder (ha!) where he was when 'That Girl' was being recorded. A little slack in places but an attractive progression from the usual banality of his solo work.
S'easy, no fuss and no hip DJs dictating taste, just three distinguished soul ballads that get across no matter what age you are, where you are or who you are.

THE P-FUNK ALL STARS: Hydraulic Funk Parts 1, 2 and 3 (Hump Records)
The George Clinton and Sly Stone collaboration far from matches their reputation. Clinton's Parliamentalphyschofunka-cosmosramalama is cited by many as *the* business, bringing James Brown's music to unheard of heights and the true upholder of a style ripped off and diluted by The Gap Band and Was Not Was. Bollocks. Clinton's a lazy talent (which is a bit like a bucket with a hole) forever taking refuge in the sort of FX and excesses a white boy would get whipped for, someone who's long since lost the ability to put up something as sharp and effective as 'Burn Rubber On Me' or 'Out Come The Freaks'. That said, 'Hydraulic Funk' if it was primed down and carved out of the blundering flabby, grunting funk that surrounds it would make a good single. I mean it may crank up the old intensity level but it goes nowhere. The listener has to suffer endless self indulgences and Stone and Clinton seems to feel they have nothing left to prove. The good news is for all of you who haven't got the 10,000 Parliament albums — stick with your 'One Nation Under A Groove' 12 inch, it's the best thing Clinton's ever been involved in 'Hydraulic Funk' has the mark of a master, if 'a mark' is enough for you.

EIGHT!

BROTHER D AND THE COLLECTIVE EFFORT: How We Gonna Make The Black Nation Rise (Clappers import)
Look, hear Mr Clinton. This is how to do it — a monster rap without traps, militancy with purpose, pulverising organised anger. A record that stands up — defiant, strong and true and uses all its time properly — reaching new levels of agitation and activation until at the end it's fit to burst. Hassle your import dealer.

NINE!

SLYCK: Love It Or(Beat The Bush) / Bush Beat (Mixers Delite) Solid Platimun, Import)
D TRAIN: You're The One For Me (Epic)
What happened with independent labels is similar to what can happen with 12 inch singles — a good solution turning into a big nuisance. Indies allowed people who *couldn't* make records the chance to have a try, what happened was that people who *shouldn't* be making records began releasing all sorts of rubbish. Twelve inchers allowed a chance for expansion and technical precision, but groups with big egos and producers with big amounts of cocaine who can't meet the economy and craft of the three-minute single market use them to go haywire with the standard seven minutes of garbled formularised nonsense. The Slyck topside, a thinly disguised tattered steal of the appropriate Chic song, beckons such criticism. The remix, however, clears up the mess and sets everything in a much clearer focus, a valuable exception to the rule.
D Train is inexplicably the biggest selling disco single in the country at the moment — more cliches than Barry Norman; numbingly ordinary and predictable.

KRAFTWERK: Showroom Dummies (EMI)
After its nth release 'The Model' finally hit the big one and this is the accessible electronic band — good sense to sing in English, inspiration for the Human League and way ahead of their time etc. — wearing the smirk on the other side of their face, so to speak. Once is enough for me though, their craggy Kraut sense of humour may be sending up the everyday business of 20th century inanimation but they sound so dry and lifeless themselves and it's hard to see the purpose.

UB40: I Won't Close My Eyes (Dep International)
THE CHILDREN OF 7: Solidarity (Stiff)
Dearie me, but somebody must be doing something awful to UB40, everytime I hear them these days it sounds like they're slaves in the galley. This sounds like it wants to yawn but has tar in its dentures, like it wants to dance but has a ball and chain round the ankle. A turgid silly moo cow chant with its head held despairingly in one hand and a hookah in the other, it says more in three minutes than every copy of *Socialist Worker* put together. Huh — some achievement.
The Children Of 7 are at pains to point out that their record bears no relation to the Polish 'situation'. In which case it's a pretty silly time to release it, kids. I don't know much about history but I know something about now and there's a lot worse things happening in India, Iran and El Salvador than the biggest cynic claims is happening in Poland. The general concern however goes to Poland, thus highlighting the blatant hypocrisy of western leaders and the gullibility of the liberal media. This call for international brotherhood from Notting Hill is shrink wrapped in *Opportunity Knocks* style funk and should be lucky to reach all the terribly concerned people with 'Solidarnisc' badges who get on the tube at Covent Garden every night.

PRIVATE LIVES: Because You're Young (Chrysalis)
Faceless wonders, this week's Mobiles produced by Martin Rushent. The bearded maestro of the new pop couldn't go on making silk purses out of sow's ears forever and this time his fair touch is more like a crude pawing than a loving caress. 'Because You're Young' could have been knocked out by Paul Weller in his tea-break and it's squeaky clean *Habitat* pop — very modern, very neat, very uniform and very, very dull.

YELLO: She's Got A Gun (Do It)
Urrgh — Iggy Pop back from hell with a hangover — a sombre, constipated sermon. Cheer up lads and leave the existentialism to the big boys like Neitzche and Penman.

TEN!

ACE: How Long (Polydor)
ROD STEWART: How Long (Riva)
The Ace original was a slinky, brooding and stylish '74 hit, worthy of a spurned Lowell George at his most incisive. The cover version is a clumping / in-vogue rock ultratech splodge. You know the way: trussed up in silk, padded out in leather, big at the back and fraying at the edges. Any resemblance to persons living or dead is, of course, purely coincidental.

POOKIESNACKENBURGER: Just One Cornetto (Stiff)
Chas Smash plucked them from the obscurity of a Covent Garden busking session and Dave Robinson gave them a contract. 'Course it's pure Stiff cookey, off the wall, madcap (zzzzz ...) maverick, oddball stuff. Imagine / Blue Rondo doing their summer cabaret turn on Blackpool pier in a few years' time. Their fans (both of them) turn up, having got the zoot out of the moth balls and treated the fob chain to some silver polish, they'll want something seasonal to start them off and there is no reason why it shouldn't sound something like this. You scream, I scream, we all scream for ice cream seems to be the message here.

DAF: Sex Unter Wasser (Virgin)
A lot of words have been used to describe DAF by folks around here. What they haven't told you is that DAF are one long song that goes — beep, beep, burp, grunt, huff, puff. DAF are as lumpy as a school dinner, as irritating as cat fleas and about as much to do with sex as a crocheted dress or a pair of fawn loon pants.

SECOND IMAGE: Fall In Love (Polydor)
Another group who follow all the disco rotes and rules, keep their noses clean, do nothing wrong but remain too formal to break through the ice. So regimented they should have retitled the song 'Fall In, Love' (as Maggie says to Dennis).

BAUHAUS: Kick In The Eye Searching For Satori EP (Beggars Banquet)
Bauhaus are a cumbersome, archaic as hell, hard rock blurge who owe more to the Stranglers' gothic battering ram than the Pistols' explosive rage. They come on the old high camp pseudo-art menace with their onstage theatrics and their ponderous musical attack. 'Kick In The Eye' is one of their most popular songs so hopefully all who want it have got it and we'll be hearing as little of it as possible in the coming weeks.

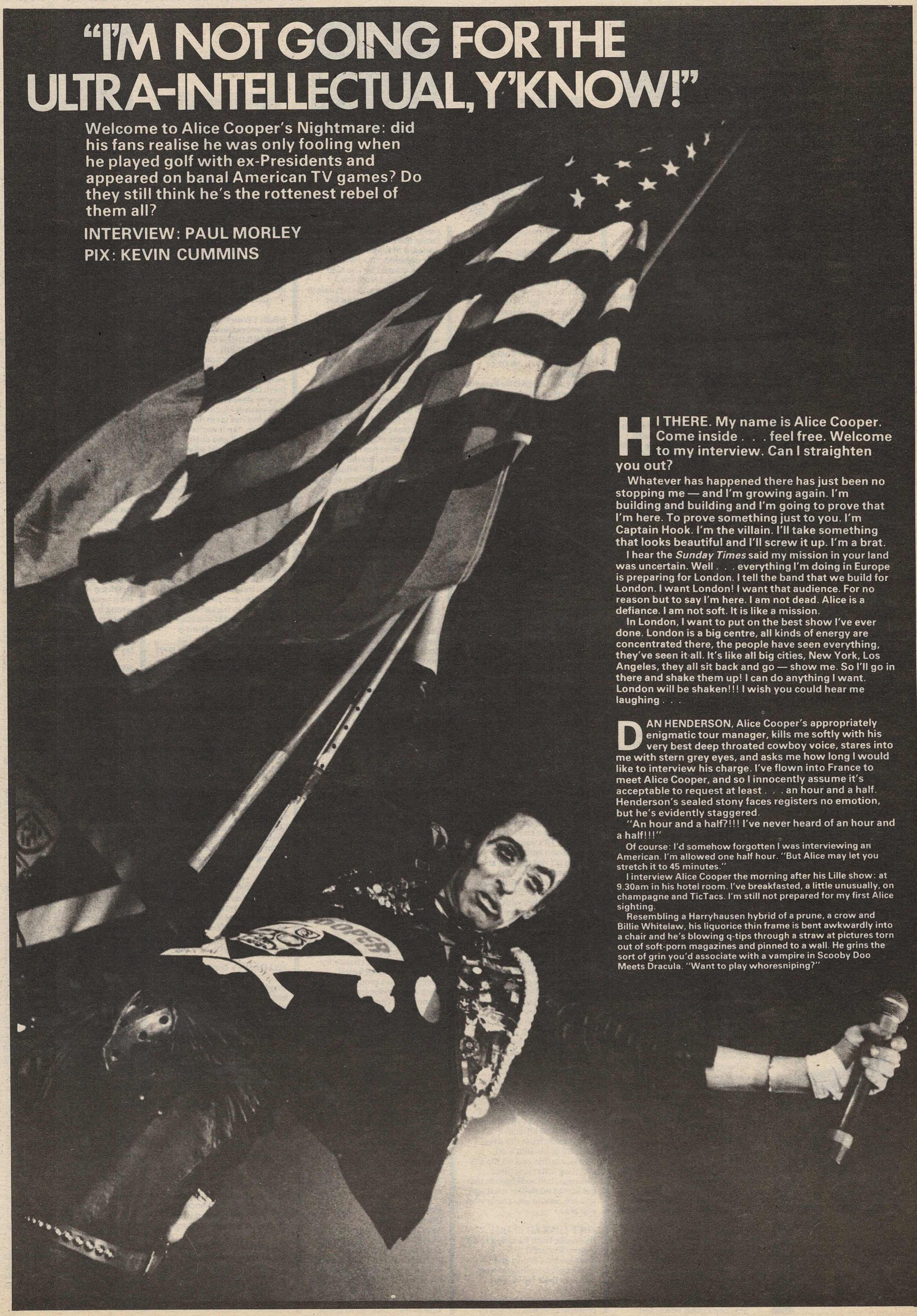
MAC DAVIS: My Bestest Friend (Casablanca)
Country music has just as many traps and unwritten rules as rock music but you can be sure that time after time the former comes up with something sincere or humorous while the latter is beating it's own maggot bearing corpse to death. I draw your attention to the deadpan delivery of Mac Davis and his way with words: *"Well who wipes me off when I get gravy on my shirt? / And who knows to kiss me exactly when I hurt? / And who takes me home when I get too drunk to dance? / And who bravely puts up with my uncles and my aunts? / And who discreetly whispers I've forgot to zip my pants? ... It's you babe, you're my bestest friend."* I'll take it instead of 'Waiting For A Friend' any day.

STEVE MILLER BAND: Macho City (Phonogram)
RONNY: To Have And Have Not (Polydor)
A sane person's reaction to these records would be to don sackcloth, kneel on a prayer mat, face the East (or The Vatican or whatever) and wail for five solid days, savaged by the realisation that anyone (be they a clapped out US megabore or a trumped up fashion doxy who rips her style off Anthony Price) could produce such a deplorable pile of shit. Me, I just think it's time to reach for a bottle and get relaxed with some friends.

"I'M NOT GOING FOR THE ULTRA-INTELLECTUAL, Y'KNOW!"

Welcome to Alice Cooper's Nightmare: did his fans realise he was only fooling when he played golf with ex-Presidents and appeared on banal American TV games? Do they still think he's the rottenest rebel of them all?

INTERVIEW: PAUL MORLEY
PIX: KEVIN CUMMINS



HI THERE. My name is Alice Cooper. Come inside . . . feel free. Welcome to my interview. Can I straighten you out?

Whatever has happened there has just been no stopping me — and I'm growing again. I'm building and building and I'm going to prove that I'm here. To prove something just to you. I'm Captain Hook. I'm the villain. I'll take something that looks beautiful and I'll screw it up. I'm a brat.

I hear the *Sunday Times* said my mission in your land was uncertain. Well . . . everything I'm doing in Europe is preparing for London. I tell the band that we build for London. I want London! I want that audience. For no reason but to say I'm here. I am not dead. Alice is a defiance. I am not soft. It is like a mission.

In London, I want to put on the best show I've ever done. London is a big centre, all kinds of energy are concentrated there, the people have seen everything, they've seen it all. It's like all big cities, New York, Los Angeles, they all sit back and go — show me. So I'll go in there and shake them up! I can do anything I want. London will be shaken!!! I wish you could hear me laughing . . .

DAN HENDERSON, Alice Cooper's appropriately enigmatic tour manager, kills me softly with his very best deep throated cowboy voice, stares into me with stern grey eyes, and asks me how long I would like to interview his charge. I've flown into France to meet Alice Cooper, and so I innocently assume it's acceptable to request at least . . . an hour and a half. Henderson's sealed stony faces registers no emotion, but he's evidently staggered.

"An hour and a half?!!! I've never heard of an hour and a half!!!"

Of course: I'd somehow forgotten I was interviewing an American. I'm allowed one half hour. "But Alice may let you stretch it to 45 minutes."

I interview Alice Cooper the morning after his Lille show: at 9.30am in his hotel room. I've breakfasted, a little unusually, on champagne and TicTacs. I'm still not prepared for my first Alice sighting.

Resembling a Harryhausen hybrid of a prune, a crow and Billie Whitelaw, his liquorice thin frame is bent awkwardly into a chair and he's blowing q-tips through a straw at pictures torn out of soft-porn magazines and pinned to a wall. He grins the sort of grin you'd associate with a vampire in Scooby Doo Meets Dracula. "Want to play whoresniping?"

When Alice and an aide momentarily slip out of the room I look closely at the porny pictures — obviously not to examine the anatomy but to see if it's possible for q-tips propelled through a straw to pierce glossy paper. It's not — the makeshift darts need to be forced through the paper, and as eight or nine tips are sprayed around a young ladies pink bottom and breasts it appears that Alice and his aide have set up this pseudo-bizarre scene in an attempt to disconcert me.

Who would want to blow q-tips at photographs of naked young girls at 10 in the morning? Perhaps someone who lives in a black castle in Beverley Hills and chews live chickens for brunch. "Want to play whoresniping?"

No I don't. I keep my composure. I bang my tape recorder on a table and claim my 45 minutes.

Exactly 45 minutes later Sheriff Henderson stops the interview, but already it's become apparent that Alice Cooper is concerned with more interesting and imaginative, less pathetically private, games than whoresniping.

"There's nothing original in this world," Alice Cooper tells me. "Except tupperware. Now tupperware is original."

I ask him if he's an immoralist.

"NO! In fact there are certain dirty words I don't even say. I have him (points at aide) swear for me. I just think that swearing shows up a complete lack of vocabulary!"

Alice Cooper needs just 45 minutes to become one of my favourite Americans, with Lou Reed, Lenny Bruce, William Faulkner . . . a friend, not the dead decadent dried up half-wit I seemed to see at first.

"I like Dali a lot, you know. He is organised confusion: like me he reacts against everything and there's no story or anything . . . and the only thing I ever remember Dali saying that made kind of normal sense was when he said once that the perfect communication is confusion. I understood that!"

After the interview has been gunned short, whilst Alice, covered in appallingly applied make up like some emaciated sand monster, acts professionally for a camera, I mention that I knew Alice Cooper had a heart, a head and a risky sense about humour when he talked about absurdism. Absurdity is a word for the 20th Century.

"Well, sure . . . I mean, look where we are! (Swings his arms around to acknowledge deathly green hotel room.) It's absurd! A week ago I was on the French Riviera playing at the Midem Festival . . . What's that about? But it's an audience, something to play with. I just think . . . what is wrong with taking things to the ultimate? Remember Hellzapoppin? They *knew.* They were the first ones to look directly into the camera and say almost cruelly that NOTHING is as it seems."

I tell Alice it's a crooked shame we could only talk for 45 minutes: we were just beginning to play around with the true shape of Alice Cooper policy, and there's never been much information about Alice outside the perpetuation of 'the villain', as alien or alcoholic. I don't want to add another coat to the gloss. (I'll start another kind of gloss!)

"I can learn a lot about myself during these kinds of talks. I learnt a lot today . . . that was real interesting. A good work out! I thought it was going to be the usual stuff: how did I get my name? Maybe I should call you over the weekend and we can carry on . . ."

We arrange that he does phone: at my home on Saturday. As the last photographs are being taken I ask him what he thinks of Kiss, who took his early '70s ideas to the end of the rainbow of American rock and roll reality.

"I stopped all the horror thing when they took it over because I was damned tired of it. And I was glad . . . I could go somewhere else. But, sure, I want the credit for doing it first. When they were kids they used to come to Max's and ask me about songs. Kiss was a good hype, sure, but they weren't good theatre at all. They didn't use the stage, they didn't do anything with it. They did nothing truly kinetic. I mean, you have to keep people's thoughts on the move all the time. It is manipulation, the whole thing."

From Kiss on stage, it's a small step (for man) to Ronald Reagan's foreign policy (but a great trip for mankind). What does Alice think of this foreign policy — the re-assertion of American superiority just to make Americans feel good?

"Yeah, it's really bizarre. Since he's been in office there's this whole new pride in America, because he doesn't want anyone to push us around . . . After Carter and the Iranians the Americans got tired of being pushed about. When Reagan came in he said one more like that and I'll blow your heads off. It's dangerous, sure, but no-one's going to do it. There's too much money involved. No one talks about that, but it is all down to money.

"There are people that control everything that goes on . . . Do you think that The Golden Triangle, that runs all the dope in the world, is going to let that happen? They've got more money than any government . . . I tell you, the groups that worry me are the religious fanatics. They hear dogs telling them to shoot people. The dog told me to do it!"

BEN HENDERSON phones me on Saturday: Alice will not be able to speak, he's had to go to hospital. The night before at the Paris show he had an accident on stage — he stabbed himself in the leg. The next day, Alice himself is on the phone, telling me what happened.

"I got stabbed! Do you know that part during 'Go To Hell' where I bring the rapier close to my groin? Well, somehow my leg got in the way and the rapier went in about an inch deep, a clean puncture, no blood. I had to work hard to pull it out! The audience thought it was some sort of fake . . . right now I feel like Long John Silver."

Alice sounds excited. Speaking over the phone, he's my buddy, ceaselessly inquisitive and encouragingly candid. He asks me about Jeremy Thorpe, who was the big star in the news the last time Alice was in Britain, and about the new political connotations attached to the Union Jack — during his show he'll wave the American Flag along with the Union Jack in an ironic gesture of comradeship, and he's intrigued and darkly satisfied to learn that the Union Jack is just as likely to signify right wing fruit-fakes as The Queen and all her precious glory.

At the beginning of our interview in the French hotel room, Alice and I were a long distance apart — to him I was just another blunt hack and to me he was another American rock and roll half-act existing only to kick ass and pass the bucks. In Britain, I say to him indifferently, you're just another minor eccentric, some coarse old devil who hasn't really made an LP since 'Billion Dollar Babies'.

"Well, there's a new one . . . everyone stops at a certain point. Some people say that I haven't made an LP since 'Pretties For You', some go a bit further than that. Luckily I don't think like that. I see a lot of progression and whatever happens I still have the name to build on. I admit I went through that period during the alcoholism where things got a bit confusing but even then I never wrote a song that I was ashamed of."

There was a time a few years ago when the only LPs I played — for weeks on end — were Carla Bley's 'Escalator Over The Hill', Faust's First and Alice Cooper's 'Killer' — some collision of sensations, symbols and synthetic reportage!! I've always had a lot of affection for Alice Cooper — since those 'Killer' days he's always been at the back of my mind, along with people like F Scott Fitzgerald, Herb Alpert and Edgar Allan Poe.

What got me disgruntled was Alice's new show — Alice later said that I was just looking for all the bad things, and he's probably right, I was in a grumpy mood. It seemed a sloppy concoction — not yet a concentration — of submission and discipline, military themes, blood and thunder, curdled by dripping traces of the old gothic choreography.

Alice sees it as post General Patton pre-holocaust pop/art broken up by a comic Clockwork Orange sensationalism with the old Alice skulking in the shadows.

"Alice will always take whatever he does to the extreme. He's now found a different way to be vicious, to be the centre of attention."

I just got a bit het up and wondered whether anything could transcend the rock and roll regulations — are the audience just shuffling off home without any of them having ideas or perceptions altered?

"That's where you're wrong. You take ten people from the show last night . . . I flash images in front of that audience and I don't think they're just getting the rock and roll . . . everyone has a different feel for the snake, y'know . . . the snakes comes out, this person feels sexually towards it, this person over here is frightened, this person thinks it's funny . . . for every image I use everyone will go home with a different story. They use their imagination. I didn't tell them anything concrete. I didn't preach one thing to them. All I did was supply them with ideas and suggestions."

Aren't the images of bloodshed and war conveyed in a very clumsy way: images that just contribute in a negative way to the chaos and confusion that people feel today?

"You must see the black humour involved. That is very important. I'm not doing anything for the sake of it. I feel a lot of it is funny. I know people miss it but I can't help that, I'm selfish in that way. That's why sometimes I might overdo the cliche bit; when I say cliche I mean that I play '18' and 'School's Out' . . . I would rather not do '18' again, or 'School's Out'. How many times can you do 'School's Out'? But you have to, it's an anthem . . . audiences expect it, they're not there to be critical, they are there to be entertained . . . and then you can try something else out on them . . ."

No matter what you do now you can never equal the novelty value of Alice in the early '70s: you have to work around that?

"Absolutely. There's nothing that shocks an audience anymore. I go out to provide sheer sensationalism . . . if you give people a choice of going to a circus or seeing an airplane wreck most people would go to the airplane wreck . . ."

Do you just blankly encourage those feelings?

"No, no. I . . . present them. I don't encourage them. I don't encourage any violence at all. If there's a catharsis, then that happens. I think Alice eliminates what an audience might want to do deep down . . . Alice does a lot of things for the audience.."

Aren't you using a dying language to communicate this sensationalism — you say 'School's Out' is an anthem, but you do a 15 minute version using it as a showcase for individual members of the group, so anything implied in the song must be completely shattered.

"Yes, but if I keep doing 'School's Out' as it was originally done I would have gone crazy a long time ago. I've had to change that song so many times. I've had to change '18' so many times. I've been doing this for 15 years and I know audiences now. It's easy to sit back and say why don't I get rid of all this things you say are dead, but I've tried it before and it didn't work. No reaction. Because they've paid their 15 dollars and they want '18' and 'School's Out'."

So you're saying your audiences are passive?

"They want loyalty. Passive doesn't mean that you're not smart. I saw Jimi Hendrix . . . I was backstage . . . He said, Oh I've got to do 'Foxy Lady' and 'Purple Haze' again and I said, Shit if you didn't do it I'd really miss it. But how many times did the guy have to do it?

"You know, I can't spend all my time wondering whether my audiences are getting all the jokes or if they see the absurdity or whatever. I can just get on with what I'm doing and see what happens. In the end, I just want people to experience something, even if they don't like it. I want people watching me to experience *something.* I hate mediocrity I want to be the rottenest or the greatest. Mediocrity is death for me. And I will know when I'm mediocre. It all means too much for me not to."

I'm soon laughing with Alice, and warmly agreeing that his fictions and fabrications have more relevance or *acceptable paranoia* than most other things in this all-embracing circuit. Alice Cooper is 'grotesque happenings', 'rampant decay', 'horrified vulgarisation', 'a lack of modesty' with, oddly, a moralists eye for shocking juxtaposition.

I decide he is: Steve Martin if he had been weaned on Duchamp, Allen Jones, The Who of 1965, The Rolling Stones of December 1966, Lautreamont and Walt Disney.

Or he is: Genesis P Orridge if he had spent his entire life in Beverley Hills watching TV non-stop and reading nothing but the *National Enquirer.*

"Being an American is about being in Beverly Hills. You work your way up to Beverly Hills, and then the fun game begins. There is no reason to leave there. I go to Beverly Hills and I feel I need a passport to leave there. Nobody ever bothers you there, and it is *very* uncomfortable outside."

For a while, I am suspicious of Alice . . .

I'M AN ENTERTAINER. I ain't a politician. I ain't a world beater. I'm an innovator, though. I think I'm an innovator.

In what context?

Well, they're doing now what I was doing ten years ago. I'm letting them catch up, almost . . .

Ten years ago, weren't you just diluting and softening other acts and entertainers?

Like who?

Iggy Pop. MC5.

Oh, you're kidding! I grew up with Iggy. He used to come and see me in Detroit. Iggy Pop and I were best friends back then. We did nothing that was alike. I went for the trappings of the thing, the big show, and Iggy of course was street . . .

Ha! I thought you were going to say Ray Conniff or someone like that. Uh, who is original to you?

Well, no one can be 'original' relying on the statistical, graceless, choking to death rigged up riff-rock patterns . . . there can be no splendour or provocation there.

I totally agree with you.

I see a lot of that reliance in your show.

Well, maybe you were looking for that. Did you have fun at the show?

No.

Well, that's too bad. A lot of people did.

What kind of justification is that?

I'm not going for the ultra-intellectual, y'know? I don't want that type of person. And if they were really intellectual they would see things going on in that show that are just on a different level. I see it as being funny. Things that I do realise the audience are not getting. There are jokes going on all the way through. But at the same time, I do have to feel sorry for someone who doesn't have any fun. Who do you have fun seeing?

Oh, lots of people. But the myths I admit I let myself receive from Alice Cooper didn't lead me to believe that he was going to deliver this kind of show. I expected it to be disciplined, slyly scandalous, with less heavy metal.

The disciplined things is what I'm trying to get away from. I did that rehearsed thing all the way through the '70s. The 'Welcome To My Nightmare' show as the biggest rock show ever. It was a 500,000 dollar thing and it drove me crazy, after a while. I did it every night for three years and it put me in hospital.

Isn't there a better way to develop from that — aren't you regressing here?

Do I stay with the eye make up and the dead babies?

Isn't there a better way — not the revival, not the heavy metal?

Well, what I'm trying to do is like a guerilla warfare thing . . . just hit them, and again, hit and run, hit and run . . . the whole show is about having the senses hit all the time . . . I want it to be fast and relentless. It's not there now, but it will be.

What do you want to relate this to — merely rock and roll history? Or something beyond?

Oh, I've made rock and roll history. I'm not worried about that.

In what ways have you made rock and roll history?

Oh, I dunno, just all the millions of wonderful things that I've done. It's going to be hard to relate to you. I just can't relate to someone like you, who's so far off from the public.

I'm playing for the public, I ain't playing for Saturn. I admit I'd like to be there! But I have to bring down to earth what I do. I have to govern it somehow. Because I'm an extremist . . . *the* biggest extremist, even bigger than you. I take a thing almost to the death. I can drag myself to death . . . The things I'd want to do. I want to attack every sense at the same time . . . There would be a lot of manipulation going on. But not now. This is a business, it's not some intellectual game. You can do both, sure, and I try . . .

I'm getting to like you . . . Alice the character seems to be a form of survival to you, as well as a considerable form of energy.

Absolutely. This survival has taken a long time to come. Just that I survived is incredible . . . My nickname is the Great Survivor. I've been through every sort of accident that there ever was. That's why a lot of those themes come up in the show, the laughing at death thing . . .

My pyschiatrist calls Alice 'him' . . . he says, What does *he* think of this? I say, I can't tell you. Alice only lives on the stage. The moment he hits the stage he gets adrenalin from the audience. I can never explain it. I don't know how I created it. All I know is that this character lives. He stands different than I do, he has different manners. My wife says it's a totally different person. Like you, I think of him as a real myth. It's something I could never do without.

I turned 34 yesterday and I've got more energy now than I've ever had before. And that's hard to explain. I created Alice as a vehicle in the late '60s , . . to get attention. Because I was competing with 200,000 bands in Los Angeles. I said — what the *fuck* have I got to lose, I'll try anything. And the hippies fucking hated us, nobody liked us. Which was great at the time, because it was all the peace and love shit. I just couldn't get into that peace and love con, it was such an illusion . . . It was awful, and a lot of Alice's presentation comes from hating that.

There's a real anti-streak inside Alice and it's that which provides him with an immediate feel.

Is there pressure on meek and hidden you from the arrogant Alice?

Well, I made it that we were totally separate. And I used it to fuel those rumours. I go to cities and I hear great rumours about Alice and I never deny them. People say, did you used to kill chickens on stage? And I say, Well I didn't, but Alice might have. And now, what can I be called that I haven't already been called?

But when I started drinking heavily I forgot who I was, who was what. People used to think Alice lived in a big black castle and I figured, why not let them think that? . . . but then I lost control.

I thought that I had to be Alice all the time. That was the kind

Continues page 47

A real snake-charmer.

the movies

Poets past and present, films and art combine to pound a new Manhattan street Beat

Above: Patti Smith and Jim Carroll. Photo Chester Simpson
Left: William Burroughs and John Giorno

Ron Mann. Photo Peter L. Noble. Laurie Anderson. Photo Chris Davies, Network

By Cynthia Rose

THE SECRET LIFE of the '80s! If there's anything guaranteed to make a hipster salivate, it's the thought of a new underground. And at this point of a new year in a new decade, there definitely is one developing — in that magnetic field where beat and lyric recognise each other as rock via the irresistible gut celebrations of rhythm.

Where it has received 'overground' success, it tends to be remarkably commercial — Jim Carroll's 'Catholic Boy' LP, Laurie Anderson's media sweep with one long recorded poem, the persistent appeal of John Cooper Clarke and Linton Kwesi Johnson, a post *HeartBeat* infiltration of beatnik poses and prose Seething Wells, (the *NME,* currently receives at least one fanzine a week in which rock-related poetry is an important constituent, apart from a number of all-poetry mags ranging from the venerable *All The Poets* to cassettes), and Yoko Ono's 'Season Of Glass'. Rock and poetry enthusiast Nick Kimberley, proprietor of the London bookshop Duck Soup which specialises in American imports, says that his current count of UK orders for work by Carroll, Smith and Co "exceeds 300".

Back in the heartland of America, I was interested to note that the poetry and rock poetry which leads the populist pack is that with a hard rock pulse and a political edge. It's what kids say they're buying and it's what they're putting out on their fanzine flexi-discs or cassettes — though they're the first to point out it's *not* what they feel critics are telling them to like, nor is it what they hear on their transistors. Rap is one facet of the interest, but outside the South Bronx its potential seems to be dwindling a bit; Southwesterners preferred to joke about McDonalds' new rap ad on TV . . . black and white friends alike telling me how it was a hilariously misguided attempt to even the racial balance between Big Mac and Burger King.

Even those at the centre of the growing interest in poetry as 'rock-related' don't entirely understand how the new surge of enthusiasm can reach across and integrate so many disciplines and tastes: poetry referring to and accompanied by all forms of music and film; film-makers fanatically chasing round readings, interviewing both poets and musicians who want to talk to *them* about film. Laurie Anderson says she is "astonished" by the new audiences 'O Superman' has brought her, although she's by no means certain they're as enthusiastic about the rest of her work as about the single. The base of her 'music' she says, is "a very even pulse over which I can work with real talking styles, all kinds of voices and filtered information. I do use a lot of visual images, film, news and slang." And, of course, she admits also, 'O Superman' *was* "a love song . . . a love song to potential."

In Manhattan I spoke to another New Beat favourite, Jim Carroll, as he was finishing up the mix on his second album, 'Dry Dreams'. Carroll thinks youth's openness to feeling accounts for this response to 'potential'. "It's weird, really. These kids are actually into poetry but they're also into Heavy Metal. It sort of got to me at one time so I'd think Well, I do have guitars up front, maybe that's what does it with my stuff. But, I meet a lot of kids now, what with the *Basketball Diaries and* readings *and* concerts, and it's not as simple as that."

Matt Dillon, a hotly-tipped American teen actor whose career began with the lead in Jonathon Kaplan's long-censored cult film *Over The Edge,* has just been cast as Carroll for the film version of *The Basketball Diaries.* Carroll hasn't seen *Over The Edge* — which has a Heavy Metal soundtrack spurring on its amazing youth apocalypse — even though it's currently the talk of New York as it finally enjoys a public release. But he has recently met Dillon. "He was great, he was just a kid like anybody else. He has heroes, he likes poetry, he likes my stuff, he likes AC/DC too. It has a lot to do with just being a fan, I think. Christ, *I'm* such a fan of the movies! For me they're a kind of poetic fantasy, a kind of — I feel about movies the way Patti used to feel about rock and roll."

Carroll's first published volume of poems was of course entitled *Living At The Movies* and right now it's among the hottest of sellers at NYC's poetry-stocked bookshops. So are *all* of Patti Smith's volumes, even though — as the Gotham Book Mart assistant reminds me — "she hasn't even *published* anything in two years!"

Those heroes Patti never forgot are also re-surfacing now in New York with a vengeance — and kids love it. October found ex-Fug Ed Sanders (author of *Tales of Beatnik Glory,* a hip little vol to have under one's arm these days) and the eternal Ginsberg speaking to a full house at something called 'The New School for Social Research'. Warner-Amex's 24-hour rock-orientated cable station taped a special 'Beat Night' at the Mudd Club a few weeks ago, where blizzard-battered Manhattanites turned out en force to see Tuli Kupferberg and Ed Sanders of the Fugs, John Giorno, and others. Giorno, by the way, is much more than the minor contributor to the poetry/performance scene that *NME* painted him in our review of his 'You're The Guy I want to Share My Money With' LP. For years his one-man fan club, preservation society and record company (Giorno Poetry systems) on the Bowery has practically kept the whole thing going. Certainly it provides the major aural record of it all, with a large catalogue stretching back through 'events' graced by Burroughs, Cage and Glass up through formative Patti Smith and Laurie Anderson. Giorno himself is known locally as the 'randy rapper' and, as the *Village Voice* put it, "never has trouble filling a concert hall".

Politics are now as central to the new interest in poetry as they were to the Beats Giorno began to record so long ago. Jim Carroll's new album features a cut ('The Barricades') about El Salvador and on January 12 he joined Allen 'Plutonium Ode' Ginsberg, local band the Bloods and support band Tomas and friends to head a packed-out reading at the Peppermint Lounge entitled 'The Apocalypse'. The evening was a benefit (admission $6) staged by the Lounge and the New York Public Interest Research Group's Phillip Bloom. The aim was to raise money to shut down a nuclear plant at Indian Point. Staff decked out the venue to reflect the "aftermath of an accident at Indian Point" (they wore char-face) and appropriate apocalyptic video provided the background visuals.

'The Apocalypse' is one event you won't see, but much of the New Beat's diversity is being captured on film by Ron Mann, the 23-year-old from Toronto who previously directed *Imagine The Sound* — the documentary on improvised jazz featuring Cecil Taylor, Archie Shepp, Paul Bley and Bill Dickson which was recently shown during the Scala Cinema's Jazz Week in London. Mann thinks film is "my generation's language, with a vocabulary that's changing all the time." Like NY's earliest 'new wave' film-makers, he relates the rhythms of film to those of music. "I try and make film as unique and innovative as this music is becoming," says Mann.

He is all for the New Beat. "The people in *Sound* were popular 20 years ago and are continually being re-discovered. Kids in this schizophrenic decade — they're searching for a music which represents their culture and they can identify with jazz. It's not nostalgia — I think some of the new groups are doing what many of the jazz musicians were doing 20 years ago. But there's more of a concern for fashion now, and I really doubt their intentions in some cases.

"In more improvised music and in poetry you're stripped of that; you're out there totally alone." The reason he's into poetry and jazz, says Mann, is the performance aspect. ("It's a whole new world of discovery"). His film will run 90 minutes and features 30 poets and poet/musicians in interviews, studio-shot sessions and performance, particularly a Dec 29 reading Mann himself staged at Toronto's Masonic Temple with an impressive roster of acts. Jim Carroll was one who participated. "Imagine how I felt," he says, "I was up there with Ginsberg who was singing with these guys the Cee Bees, and Burroughs . . . Tom Verlaine came up for the film though he didn't perform at the reading. I mean, Michael McClure was there; *all* these guys who were my heroes when I was a kid!"

Among others the movie also includes John Cage, John Giorno, Ted Milton from Blurt, Toronto 'street poets' and 'musical poets', John Cooper Clarke, Don Van Vliet aka Beefheart, LeRoi Jones and Laurie Anderson. "I'm filming so many musical poets," says the director, "because poetry has always been so much like music. This is a new thing, though . . . Ted Milton is a new writer, he's got a new style, he's very theatrical, he's bewildering. John Cooper Clarke is very relevant to North America even though he's English — he's the *Highway 61* of '81, a comical poet laureate." Mann doesn't think the 'new thing' is any joke, though.

Serious exposure is necessary but it's still difficult right now. I want to make fictional movies, sure. But they have to have a personal meaning for me — and if I even wanted to document my life I could do it through music! This is going on now, and I'll always have time for movie-movies; I live movies every day."

Carroll and his colleagues are serious too. "Kids *should* be digging poetry," says the nouveau Beat (clad in fact in a black beret against Manhattan's worst winter for a decade). "It's a noble profession. The fucking West is in decay, it's a scientist's world. And when the world's in decay poets and composers have a vested interest because everybody should look to them to clarify the chaos. I'm trying to clarify the chaos through poetry. I mean, it's a responsibility as well as an opportunity to be working with poetry when your civilisation is in such a crisis."

"More than any other thing now, kids come up to me and ask about the war thing, the possibility that possibilities may *end.* Kids are the future and the future is our priority; it's as simple as that."

Jim Carroll's and Patti Smith's poetry (as well as the Beat books still in print) may be ordered from Duck Soup, 11 Lambs Conduit Passage, London WC1; please enclose a large sae for full catalogue. A half-hour interview with Laurie Anderson is available on cassette from Audio Arts magazine, from the bookstall at Riverside Studios, Crisp Road, Hammersmith, London W6 for £3, or by mail order for £2.65 plus 20p P&P from Audio Arts, 6 Briarwood Road, London SW4 9PX (Audio Arts also stock a large range of past issues of interest and will be glad to forward catalogue/subscription information if sent an sae). Giorno Poetry Systems records can be ordered from the vast (300 labels) New Music Distribution Network catalogue; write them enclosing $2.00 for a catalogue at: 500 Broadway New York, New York 10012, USA. Ron Mann's film 'Poetry in Motion' (Sphinx Productions) will be completed in the spring.

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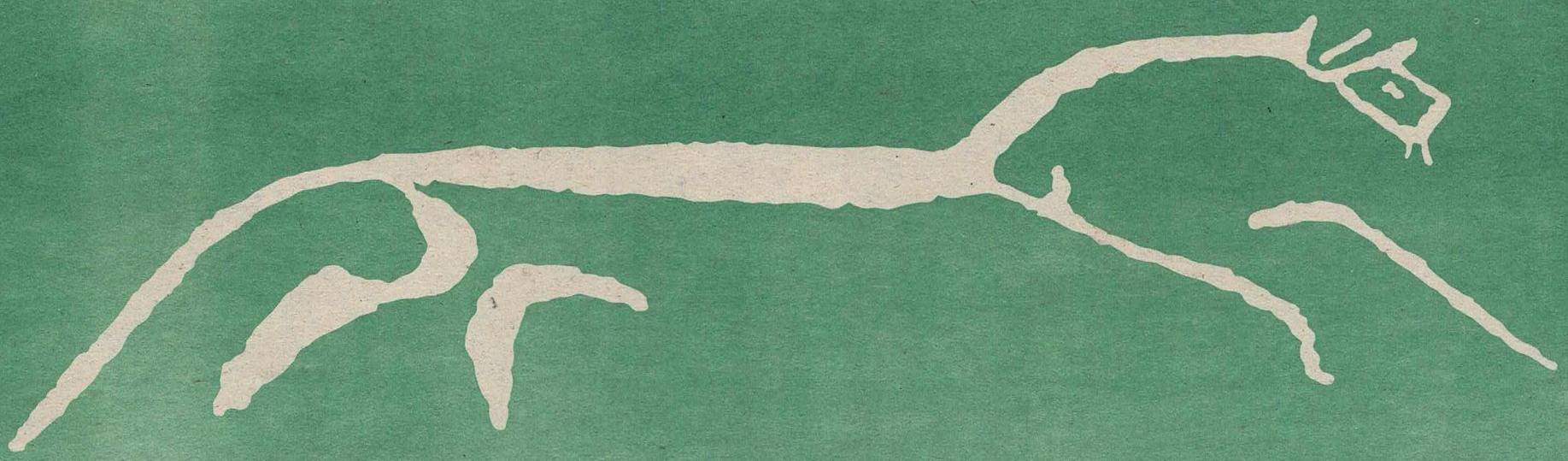

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IS THERE A DR. ZHIVAGO IN THE HOUSE?

Richard Cook on Hollywood's latest blockbuster, Reds: the Russian Revolution as historical romance — Warren, peace and the red scare.

Reds
Directed by Warren Beatty
Starring Warren Beatty, Diane Keaton and Jack Nicholson (UIP)

WARREN BEATTY must be a man who yearns for a titan's niche in a moviegoer's history. The care lavished on *Reds* is the dedication of a New Mogul — and Beatty must be accorded this much for the scale of his work alone — to a notion of a Hollywood that has morally and politically come of age without foregoing its customary genuflection to entertainment and the corresponding buck. Beatty's film puts its box office considerations first, and that is its triumph and (almost) its undoing.

To pin it down, *Reds* is a love story traversing continents (and nearly three and a half hours); a romance of displaced intellectuals spinning within a vortex of uncertainties as volatile as the historical crucible that serves as their era, while the working men they seek to liberate seem possessed of a wisdom which eludes them.

It is 1915: the protagonists are Jack Reed, a Harvard newspaperman fired by European experience with the International Workers of the World, and Louise Brooks, a writer of modest talent but pretty and spunky enough to bowl over the reporter, a man with a tongue for fishwrap semantics like a trench machine-gun.

The first half of the film details their growth together and apart and together again in the span of three years; the partings through Jack's obsessive anti-war militancy, Louise's brief but scarring fling with Eugene O'Neill, her flight to the western front as a correspondent and subsequent reunion with Reed on a trip to Petrograd's revolution cradle, where ardour's flames are rekindled.

This narrative can't help but be rousing. As director and co-writer (with Trevor Griffiths), Beatty's gift is a yarner's flair for pace and character. The script is tinctured by a humour that leavens the potential dolorousness of the setting; inserts like Louise's brusque first advance to Jack — "I'd like to see you with your pants down Mr Reed" — and flotsam characters like George Plimpton's horrific paper editor are tricks learned by the director in a career spent inside the commercial cinema.

There are dark shadows in *Reds* but compensating smiles are induced as gently as Beatty's own perpetually boyish affability.

FURTHER SATISFACTION can be reaped in a rich set of performances. Diane Keaton's personification of Louise is the film's greatest strength. Her early struggling to match the restless intellect of Reed (an irony the Louellas among you will relish, given the suspected real-life reversal of the matching) and transformation into hard-bitten reporter on history's doorstep are developed in a code of gestures almost too subtle for the character as it is written.

She is surrounded by a Picture Parade of players of foregone reliability, though of them all it is only the phlegmatic cynicism of Jack Nicholson's O'Neill which causes significant intrusion

SO YOU WANNA BE AN ANTON? — SEE PAGE 51

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Silver Screen

Death Wish 2

Directed by Michael Winner
Starring Charles Bronson, Jill Ireland and Vincent Gardenia (Columbia)

IN ITS ineffable wisdom, the British Board of Film Censors has lopped four minutes off the two rape scenes in *Death Wish 2*. The Board's secretary, James Ferman, has admitted to taking a different attitude to 'serious' and 'commercial' movies, which surely goes beyond the Board's brief; now, besides making dubious 'moral' decisions, it is making value judgements.

Even more puzzling, Ferman asserts that the decision to censor *Death Wish 2* was taken in the light of the current 'violent media argument about rape' in this country. There's an argument about rape? You mean, some people are *for* rape?

I would have thought *Death Wish 2* was a morally unimpeachable film: Charlie Bronson tracks down a pack of gibbering rapists and blasts them to kingdom come. That, to me, seems eminently fair.

What obviously disturbs people about Charlie's Old Testament tactics is that they are carried out in a recognisably contemporary urban landscape; if he did the same things on horseback down a dusty old western main street no one would bat an eyelid.

One of the strengths of the original *Death Wish* — also little more than a western in modern dress — was the way it neatly played off Charlie's random violence against the appalling opening sequence of mindless murder and rape; vengeance would have been sweet had Bronson sought it, but he merely took to the New York streets and took it out on *any* shady-looking character he happened to come across.

There's no hint of any such realistic ambiguity of intent in this sequel, a fuzzy-headed fairy tale set in LA that has Charlie bump off, one by one, the multi-racial bunch of stereotypical hoodlums who gang-rape his near-catatonic daughter (still reeling from her ordeal in the first film).

This is all very satisfying for Bible-thumpers like me (and, thank God, we don't have to endure any phoney bleeding heart agonising this time around — it's straight up and at 'em) but unfortunately *Death Wish 2* is not a very well made film.

Dispensing with a plot in an exercise like this is reasonable enough but the frequency with which Michael Winner deploys his jarring shock cuts (invariably to Jimmy Page's horribly discordant music) is just plan gross, and despite being shot entirely on location there is no sense whatsover of time or place.

You might think Charlie Bronson would be the perfect figurehead for such a characterless piece but I'm quite fond of the old duffer and he even goes along with one of Winner's little visual jokes: the camera tracks along a window display of showroom dummy heads until it comes to rest on Charlie's expressionless features, half-hidden in the shadowy shop doorway.

And, bless him, he also cracks a gag. "You believe in Jesus?" he asks incredulously of one of the rapists, who's nervously fingering a garish crucifix. "Yes, I do," whimpers the idiot. Charlie tightens his grip on the trigger: "Well, you're going to meet him."

That may not sound hilarious to you, but believe me — it's the way he tells 'em.

Monty Smith

Charlie Bronson gets smacked.

Chanel Solitaire

Directed by George Kaczender
Starring Marie-France Pisier, Timothy Dalton, Rutger Hauer and Karen Black (HandMade)

GOOD OLD Coco Chanel: she pioneered the '20s look — got women out of corsets and elaborate dresses and into more functional clothes. To go with these streamlined modern styles came shorter hair and cheekier perfume — Chanel No 5 of course. Coco built up quite a little fashion empire — up to then even lingerie had been a (business)man's world.

As a biopic *Chanel Solitaire* interests itself in the woman behind the styles, especially her early life and love for gentleman farmer Etienne de Balsan, superceded in her affections by his best friend Boy Capel. This latter character, a rich coal importer, is played by Timothy Dalton. He leaves Coco (acted by the rather short Marie-France Pisier) for the respectability of marriage and a political career, but returns to her — only to be killed very soon afterwards in a car crash; like Isadora Duncan he goes fashionably in a Bugatti.

If there were any depths to Chanel, this film isn't revealing them. It's too busy softening the focus and portraying love as a chocolate box affair. The background (late 19C provincial France to the '20s Paris of Cocteau and Picasso) remains just that: nothing is allowed to intrude on the love life of Coco — not even World War 1. The main significance of this event was to encourage her to open up shops outside Paris.

In a story which is so romantic about romance, little sub-plots underlining her fierce independence (at that time being a high-class whore was about the most a woman could hope for in the way of a career — cf Karen Black's cameo role as a courtesan) ring a little false. And so do the paltry attempts to explain Coco 'psychologically'; her mother's death, followed by her father dumping her in an orphanage, is meant to represent the trauma which catalysed the careerist, not to mention the stylist, in Coco — she certainly hated the gear those nuns in the orphanage dressed her in. . .

If the general focus is soft and mushy, then the dialogue is hard: wooden. God help us, because the scriptwriter is apparently working on an adaptation of Malcolm Lowry's alcoholic Joycean novelistic extravaganza *Under The Volcano*. Under a pile of dead-wood . . .

Paul Tickell

Meatloaf and Harry get smashed.

Roadie

Directed by Alan Rudolph
Starring Meat Loaf, Art Carney and Kaki Hunter (United Artists)

"THE BANDS make it rock, but the *roadies* make it roll!" Yee-ha! Boasting bar-room barneys and boogie music by the hundredweight, *Roadie* is an easygoing yarn, a comic-strip vision of life and love on the rock'n'roll road, USA. Also, it's a vehicle for the blubbery Meat Loaf, who turns in a fairly engaging performance as one Travis W. Redfish — a hell-raising Texan good ol' boy, handy with eleck-trickery but touchingly innocent to the subtler corruptions of megastar touring. Even better is Art Carney, as Loaf's oafish but affectionate pappy, back at the family's ramshackle ranch. Lola Bouillabase (kooky Kaki Hunter) is the trainee groupie who lures Meat into roadie-dom, while she pursues her dream of meeting and sleeping with Alice Cooper (well, takes all sorts, I suppose). Cooper has a brief role, playing "himself" (and his music, with further contributions from many others, including Cheap Trick and Asleep At The Wheel) as does Debbie Harry. *She* even gets to kiss Meat Loaf. Yecchh!

Paul Du Noyer

into the telling of the couple's lives. The rest, detailed as they are, seem to be misted over once their lives are spoken, ghosts rendered insubstantial by the director's concentration on the Reeds and the gigantic nature of the events they were caught up in.

There is something else which contributes to this 'unreality': the intriguing device of witnesses, people still alive who knew or recall the Reeds, who reminisce — sometimes on-camera against a dark background, sometimes as voice-overs — on events and opinions as they knew them. The octagenarian revelations are frequently funny and touching, some mildly waspish, some lucidly regretful.

What it means to the film is something else altogether. It cues a splitting of motives that cast some doubt on Beatty's intention.

To be specific, is this mere historical romance or is it a weighted statement? The use of the witnesses introduces a documentary element that ultimately brings into question the director's use of Reed's life to simplify if not trivialise the politics he was involved in.

Jack Reed was primarily a newspaperman, and a brilliant one. His account of the Petrograd experiences, *Ten Days That Shook The World,* is the most vivid description of the Bolshevik upheaval, still mandatory O-level reading. But his commitment to socialism went beyond mere reportage.

THE SECOND half of the film covers Reed's work in the Communist Labour Party and later return to Russia, where he was employed by the Bolsheviks after a spell in a Finnish prison. Louise has to cover the world to find him. It's here that the tone suddenly hardens, as Reed grows fatigued and disillusioned with the disruption of his ideals in the new regime.

It's not only Reed who finds it hard to swallow this particular pill. Beatty makes the latter stages a gruelling journey through endless frustrations; Reed's clashes with first his American, then his Russian comrades become exhausting. The dialogue strains under rhetoric that smacks of an uneasy need to flesh out a story of disarming lightness.

Because the politics of *Reds* boil down to conservatism, America's Red Scare is never tackled in detail. There are glimpses of bigots in big hats, but most of the debate comes second-hand in Jack's speeches to his friends. It is the thunderous adventure of revolution, a cleansing satori for a disgruntled world in turmoil, which is intended to sweep us along.

And the picture cannot be dismissed for that. *Reds* is a love story, a classically crafted piece of mainstream cinema, something that Warren Beatty knows well. It's shot with a luxuriant love of sepias and greys by Vittorio Storaro, Bertolucci's usual cameraman; the American sets are opulently waxed, the Finnish locations brutally cold.

If the visual splendour and interplay of character isn't matched by any dialectic weight the result is entirely in keeping with Beatty's celluloid record. His own performance as Reed is a sustained reworking of the vulnerable, tousled good guy of *Mickey One* or *Heaven Can Wait*. If the portrayal has no resonant depth to it, Beatty's amiability is engaging enough.

The genial selfishness of *Reds* diffuses the most moderate 'political' impact it could have. It is a writer/director/star vehicle for Beatty; it is peopled by his friends; it is driven by his respect for his industry's traditions.

That it succeeds, as cinema entertainment, may be enough for him, but if he wanted to make a great statement too the task has proved beyond his capabilities. Don't expect *Reds* to change your vote.

Richard Cook

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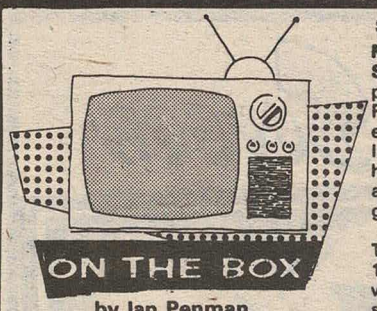

by Ian Penman

Friday February 19
A Cup Of Kindness (Directed by Michael Beragon 1934) Obscure black(ish) comedy unlisted in any of the encyclopedias, concerning the pomposities and rivalry of two large families . . . blackmail enters into their feud, and beyond that *I know nothing.* **(Thames)**

The Pearl Of Death (Roy William Neill 1944) Basil Rathbone and Nigel Bruce as Holmes and Watson in yet another of Neill's interminable series of enjoyably unadventurous, clinically faithful renderings of the Conan Doyle criminologist and part-time pharmacist. **(BBC2)**

You Only Live Once (Fritz Lang 1937) One of Lang's first Hollywood movies has Henry Fonda and Sylvia Sidney in a Bonnie & Clyde(ish) partnership, all alone and on-the-run; Fonda's criminal struggles with social mores, Lang juggles with American archetypes — the result is pretty classy. **(BBC1)**

Saturday February 20
My Forbidden Heart (Robert Stevenson 1961) Passable RKO production from early Fifties has Robert Mitchum and Ava Gardner embroiled in the usual bugbears — love, money, morality. Dated but half decent, and the performers do all they can with what's given.**(BBC2)**.

The Lady Pays Off (Douglas Sirk 1952). The common lynchpin in this week's BBC2 afternoon double is a shady lady; but *The Lady Pays Off* is also the latest in a long line of Saturday Sirks — all of them affectingly winsome waffle, undeniably minor. Even Douglas himself has little to say about such shadows: *vis* the Lady Pays Off, "I have no feeling for this film". Let's have a REAL Sirk season, Beeb. I'll compile it if you want and even do the Gavin Miller spots . . . 1 **(BBC2)**.

The Frightened City (John Lemont, 1962) Sean Connery and Herbert Lom, fresh from the scintillating social realists ordeal in the ace *Helldrivers* on LWT last Sunday night, crop up in this so-so story of syndicates and scar faces in sleepy London town. **(BBC2)**.

Sunday February 21.
A Step Out Of Line (Bernard McEveety, 1970). The great Peter Falk is the only real site of interest in this humdrum TV movie about three poverty stricken Korean war veterans bungling a bank job. **(BBC1)**.

Monday February 22
The Gang's All Here (Thornton Freeland, 1939) First time on TV for a short and scrappy underworld comedy. Jack Buchanan and Googie Withers star. **(BBC2)**.

Tuesday February 23
Caddie (Donald Crombie 1979) TV debut also for Crombie's renowned film. Helen Morse (recently seen in *Picnic At Hanging Rock)* is Caddie, is the nickname of a woman in the Australia of 1925, who deserts her dissatisfied middle class roost for the wide open and depression-struck spaces. **(BBC2)**.

Wednesday February 24
The Yakuza (Sydney Pollack, 1975). Must-see of the week, the Yakuza are a Japanese equivalent of the Mafia — and, as a title, it also refers to the gangster genre films which apparently proliferate in that country. On screen Robert Mitchum is the American private detective who enters into this violent sub-world, and off-screen Paul Schrader is the script writer who sews together the international aesthetics. Aided in the script by his brother Lenoard and Robert Towne *(Last Detail, Chinatown),* Schrader actually worked on *The Yakusa* in '73, the year he completed the script for *Taxi Driver* (which Scorsese didn't film until '75-'76). *The Yakusa* is also too seldom seen even in repertory so this is a great chance of a glance at the Schrader machine evolving, and of a movie which US critic James Monaco reckons was perhaps the writer's/director's best merger extant of his "critic's analytical sensibilities and the commercial requirements of action, blood and guts." **(BBC1)**.

ANTIQUES ROADSHOW

This week's Antiques Roadshow comes from Beccles.
(Dissolve to a receding thin faced man in glasses. Late forties. He is fingering a mouldering piece of parchment. Let's call him, uh . . . Pugh).

Pugh: Next up this week we have this . . . it's a section of printed matter of some description and it's been sent to us by a Mr Anthony Tyler of Weemley-in-the-Wold. Mr Tyler says it's been in his family for as long as he can remember — about ten minutes. "Whatever it is", writes Anthony, "it's certainly got us straw sucking yokels baffled. My guess is that it is some kind of device for getting the stones out of plough horses feet." Perhaps. Arthur, I'll give it to you first if I may . . .

Arthur: *(Looks at it from behind his spectacles, sighing, then he draws heavily on his pipe. Realizing a crude talent he proceeds to draw on his shirt, the walls and the soles of his boots. Finally he speaks:* Yes well . . . firstly, Mr Tyler, you are wrong about its original usage but it's quite understandable that you should confuse this crumbling piece of paper with a skillfully carved farmyard tool. *(He rolls his eyes and tuts).* No, what this is is . . . *(Arthur changes spectacles, replacing his sober brown frames for a pair of novelty flambouyant Elton-style whoopee specs)* . . . is an old Next Week Box.

Hugh: A Next Week Box?

Arthur: Yes a Next Week Box, Hugh, quite popular around the middle seventies in spotty illiterate youth culture magazines. This one's in a fair condition er . . . (He puts part of it under a magnifying glass) . . . yes you see here's the manufacturer's name. New Musical . . . Express. I *was* right, this is from a copy of the New Musical Express.

Hugh: And a date on that Arthur?

Arthur: No, I think it's a coffee stain possibly baked bean and . . . oh I see what you mean. Er, let's see (examines top right hand side) it's almost illegible but I'll guess at late February '82.

Hugh: And what would these be used for?

Arthur: Well a publication would print one of these in their periodical and hope to ensnare the floating readership into one more week's patronage.

Hugh: Would this have been one of a pair perhaps Arthur?

Arthur: Part of a pair, Hugh? There wouldn't be much point in a *pair* of next week boxes now would there? No, this is complete and would've been in most homes over the country at one point. Sadly, because of their familiarity very few have been well cared for. This one has obviously been looked after by some elderly old dear hoping to increase its market value.

Hugh: Mr Tyler says he found it under some kitchen lino.

Arthur: Quite possible, quite possible. In those days poorer folk would hoard most things beneath the kitchen lino, books, pelmets, ascot water heaters — they believed they were safer there. I'm just trying to make out what this one says . . . something here about . . . "Coming next week . . . Dr Ted Power's Complete History Of Rock'n'Roll Music . . . starting next week only in the NME" . . . there's other stuff here but that seems to be the main pitch of it.

Hugh: And what about a price on this?

Arthur: Very difficult to judge . . . this is quite a late edition. These things were at their peak in the mid to late '70s, cheaply produced in the sweatshops around Kettering, probably hundreds gathering dust in attics all over the country.

Hugh: A price, Arthur, not a monologue.

Arthur *(in deliberation):* You could probably ask anything up to thirty pence for one. But these things are all about sentimental value you know. I reckon old Mr Tyler wouldn't part with this for all the tea in Sainsbury's Express check-out aisle.

Hugh: On the contrary he says here he never wants to see the diseased old scrap again.
(A clearly embarrassed Negus rolls the thing into a ball and pops it into his fuming pipe).

Hugh: And that's all from us this week. Next week the show comes from Prittlewell Station in Essex, where, amongst other items, Arthur will be looking at a Georgian Rusk Fancier, three examples of early Deco Munchie dispensers and a selection of material from a certain rock journalist's singles review column. Good Afternoon. *(We go to silhouette as the pair embrace).*

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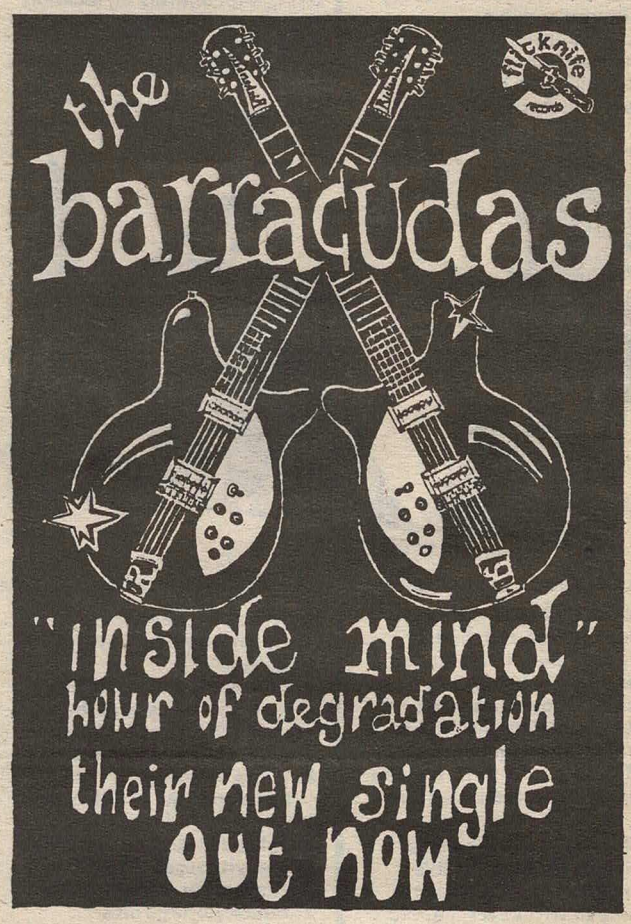

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February 19th	Birmingham Imperial Cinema	March 1st	Oxford Scamps
February 20th	Durham University	March 2nd	Sheffield University
February 22nd	Newcastle: Soul Kitchen (at The Bier Keller)	March 3rd	Manchester: Fagins
February 24th	Liverpool University	March 5th	Leicester University
February 25th	London: The Venue	March 6th	Retford Porterhouse
February 26th	North London Polytechnic	March 8th	Leeds: The Warehouse

THE DAY AFTER THIS venerable paper's hardcore readers have enjoyed their brief, communal moment of glory in the polls, all-round prize guys Echo And The Bunnymen are mulling over the implications of the results.

The world-famous "rock" group are to be found enjoying a quiet bevvy in the ultra-modern Olde Liverpoole Bar of that city's Central Hotel.

Ian McCulloch has persuaded a gullible "rock" journalist that he is famous enough to merit a complimentary drink and duly secures it. Meanwhile, assorted Liverpudlian hobos query the etymological derivation of the word "rock", and look to the flustered scribe to supply it.

For him, though, the word is as stubbornly elemental as granite; he's been living on this rock for too long to know if it means anything at all. Mercifully, McCulloch — bless his pointed little moptop — thinks along the same strata.

"It's like Phil McNeill said in his commentary, y'know, that the *NME* readership is still a "rock" audience. Every week you've got letters slagging off Paul Morley or whoever, so it's not as if those writers are reflecting any changes in taste. They're not reflecting anything but their own egos."

That Morley fellow again.

Look in the mirror of rock'n'roll and what do you see? Morley! I don't know why *he* isn't writing this piece of dissenting diplomacy. But to be honest, I personally am grateful that our Paul isn't reflecting (on *or* off) on "rock" bands like U2 (no.5 in poll).

But what do the other Bunnies feel about this "We Expose The London Nightclub Elitists" verdict from the rock populus?

Les Pattinson, of the bass guitar and Tin Tin cap: "It is good that THE PEOPLE HAVE SPOKEN."

More reservedly, Pete De Freitas, of sticks and skins and great coats: "I dunno actually, I was surprised, coz I thought we'd been forgotten this year for some reason, like we'd got stuck in that limbo between music press hipness and commercial success."

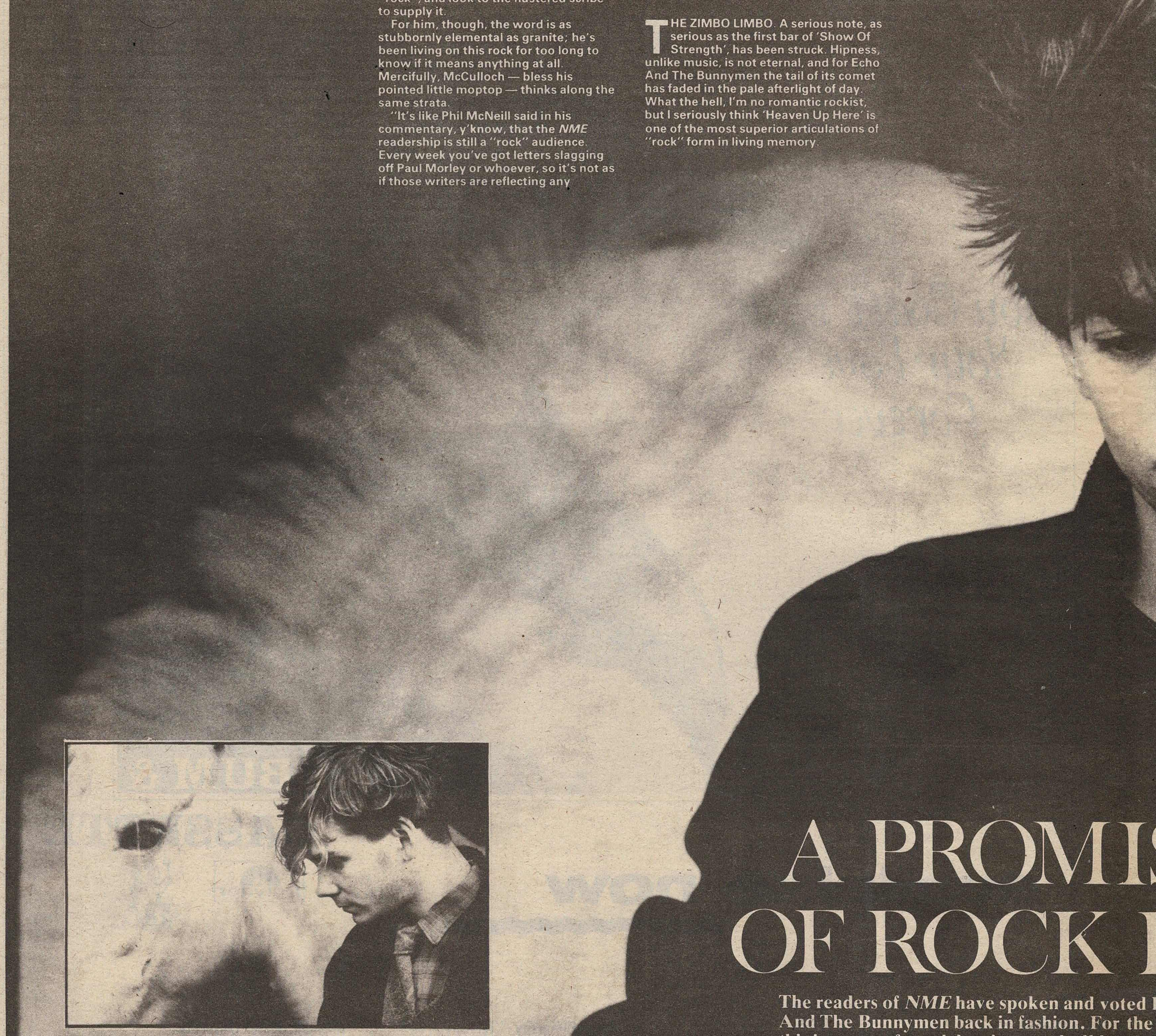
THE ZIMBO LIMBO. A serious note, as serious as the first bar of 'Show Of Strength', has been struck. Hipness, unlike music, is not eternal, and for Echo And The Bunnymen the tail of its comet has faded in the pale afterlight of day. What the hell, I'm no romantic rockist, but I seriously think 'Heaven Up Here' is one of the most superior articulations of "rock" form in living memory.

A declaration of intent: to catch lurking afficionados of Penman's Pop Semiotics For Pseudo-educated North Londoners, strip them of their clothes and their saxophones and their Picador paperbacks — the boundless artiness of the aspiring bourgeoisie! — and thrust them back into the time-honoured greatness of . . . why, of "Rock": ready, steady, and rolling round the clock.

Nineteen hundred and eighty one (R.I.P.) was a fab year for the rock group Echo And The Bunnymen. They produced a "flawless rock masterpiece" of a second album, globetrotted from Texas to New South Wales achieving paramount world fame, and conquered the British tour circuit all over again.

Nineteen hundred and eighty two is all theirs for the taking. Only a Third Album Complex stands between them and world dominance.

PETE



A PROMI
OF ROCK

The readers of *NME* have spoken and voted
And The Bunnymen back in fashion. For the
this is a cause for celebration, a rebuff for the
London nightclub elitists. Long live rock and

FORM: BARNEY HOSKYNS
DRESSAGE: ANTON CORBIJN

CENTRE FOLD — MAC AND FRIEND

SE
RE-BORN

Echo group

roll!

Rock group Echo And The Bunnymen are as hopelessly, as gloriously unfashionable, as the cover of their second album, and even that — for all the Neville Brody's and John Saville's in the world — topped the poll. But can they stay afloat in the synthetic sea of Pop? And can we really say that Echo And The Bunnymen on the one hand are orthodox while the Human Society's million-selling 'Won't You Save Me' on the other side is somehow seen as modern and experimental?

Les: "The trouble with experimentation is it becomes the hip thing to do, and it's just played out too much."

Mac: "A lot of it just doesn't sound very good. I think the use of basic drums and guitars can be a lot more inventive than all the so-called experimental stuff."

Pete: "It's also that the stuff that's supposed to be experimental has just been blanding out more than anything else. It's not experimenting at all, it's just using synthesizers to play pretty ordinary songs a lot of the time."

Les: "A lot of these kids just don't have talent. Any farmyard horse can kick a synth."

Give Morley his dues, his buffoonery sometimes borders on genius. I mean, when he says 'The Art Of Parties' is worth more than both the Echo and Wah! LPs put together, you've got to laugh. But after all, didn't the Bunnymen pioneer the use of a certain drum machine in the first place? They're not just rockists by default, you know. Hearing the original 'Pictures On My Wall' again, with its acoustic guitars, its 'Hunky Dory'-period Bowie vocals, and *that* machine, it's almost curious that they didn't make it to the charts before Julian Cope.

There's no doubt, however, that in the midst of all the synths and saxes and sex appeal, "rock" has been getting pretty short shrift. Who remembers Television, its first post-rock rockists? Echo and The Bunnymen do; in fact, they're thinking of re-releasing 'Marquee Moon', a record which changed our whole conception of "rock" sound, "rock" guitar, and "rock" rhythm section, on Zoo.

Even Joy Division were a rock band. All their songs are founded on the crudest bass lines, as more than a few *very healthy people* have recognised. Indeed, attempting, in the name of Pop, to cover up the tracks of their stealthy retreat from the shrine of Ian Curtis — now unmentionable, because so inanely murdered with praise in his unhappy lifetime — they take out their shrill aggression on a wholly artificial category of rock designated 'progessive'.

You see, a great many *very healthy people* can't shake off their nit-picking inhibitions about four-man rock bands. These *very healthy people* have *very healthy guilt complexes* about ever liking 'Won't Get Fooled Again' — even though, like 'Love Action' and 'Penthouse And Pavement', 'Won't Get Fooled Again' is an unrepeatable crack in the space of modern sound.

Take the point, but take your time: I don't want to cause any creases of fear in the pantaloons of parasitism.

Pop's present aesthetics are neoclassical in moral appeal, and Echo's refusal of both austerity and vulgarity jars severely with its scheme. Their rueful rockism is a troubador's lament, a gloom tinged with a romantic flush that might very possibly turn out consumptive. Ian McCulloch, in almost poignant contrast to Jim Morrison, the macho beatnik drunk whose Dionysiac wreath has so often been mislaid at his door, is a tousled, doe-eyed dreamer.

If these winsome and delicate youths are practising rockists, then what is Iggy Pop?

FOR THE FIRST time in many months, the famous rock group Echo And The Bunnymen have some free time. Tonight they are dropping into a Liverpool club called The Pyramid to see cult synthesizer band Dalek I Love You (who would be tolerable if they didn't cover so many obvious 60's soul classics).

The scene is so local and established — and has been ever since Eric's — that no one so much as bothers a Bunny for autographs. After half an hour, the sense of community, fuelled by a continuous display of "the famous Liverpudlian humour", becomes, to a lonely Londoner such as myself, almost oppressive. Just as it seems to be lulling, who should come swaggering in but one Pete Wylie, who proceeds to hold court, lecturing freely on such diverse topics as Albert Camus and the Suburban Studs, for the rest of the evening.

The demure McCulloch, who hasn't seen his effusive former colleague in over a year, can't hide a smile, but it's a smile which makes you realise any real partnership between them was doomed from the start.

During the evening, more old faces emerge out of the darkness to greet the boy-next-door superstars.

"In the last few weeks," says Mac, "we've got talking to people that we don't see very often, like mates that used to go down to Eric's, and it's dead good, like just sittin' in a pub with them for a few hours. You forget a lot of that bein' on tour all the time."

Is it still important for Echo And The Bunnymen to be Big In Liverpool?

'Oh yeah, it's always important, coz people tend to think of us as 'the Liverpool band', as opposed to pop stars. I mean, I *hope* there's a loyal following in Liverpool!"

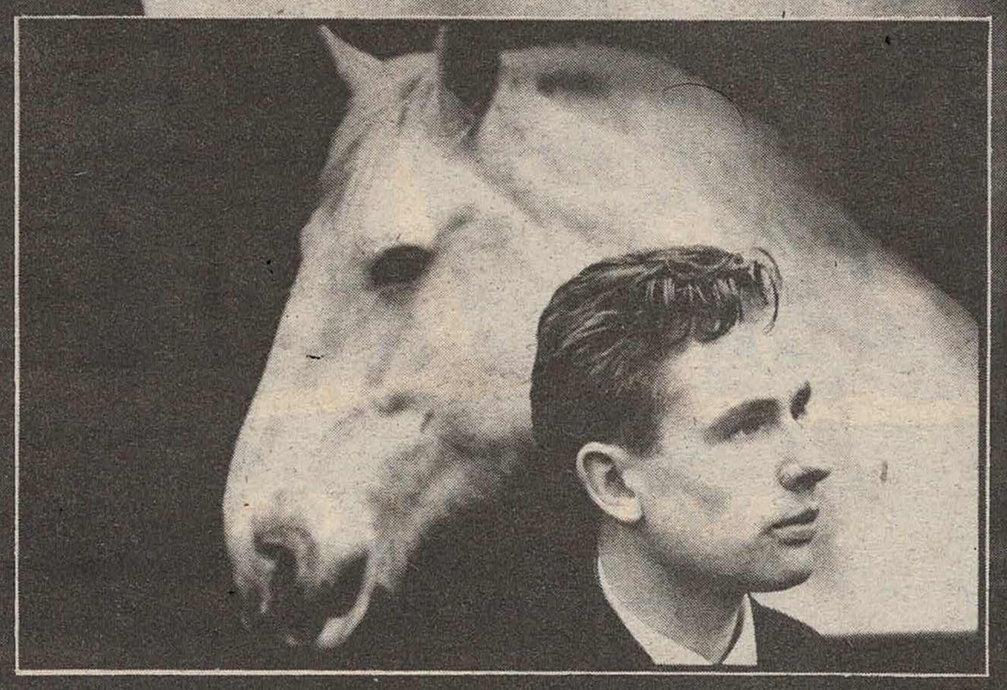
One of the Bunny cohorts tells me Mac used to be a puritan. Perhaps only this could explain his sweet disposition.

"I still am a puritan, I suppose. I mean, I'm not a star or anything. People in my road don't know anything about Echo And The Bunnymen, and that's great. You still get the teen idol, thing, I suppose, but it's nothing to do with charisma. It's just like a passing teen face thing, and there's been so many of them nobody cares any more."

Echo And The Bunnymen, rock group *extraordinaire*, won't be kopping out for a 'Passionate Friend'. Mac has no dreams of individual stardom.

"Stardom's a very misused word anyway, coz people are called pop stars when they're not. Like Adam said that he was embarrassed by being called a star, coz he equated the word 'star' with people like Judy Garland and Sinatra, and he didn't feel he had that thing."

Hops over



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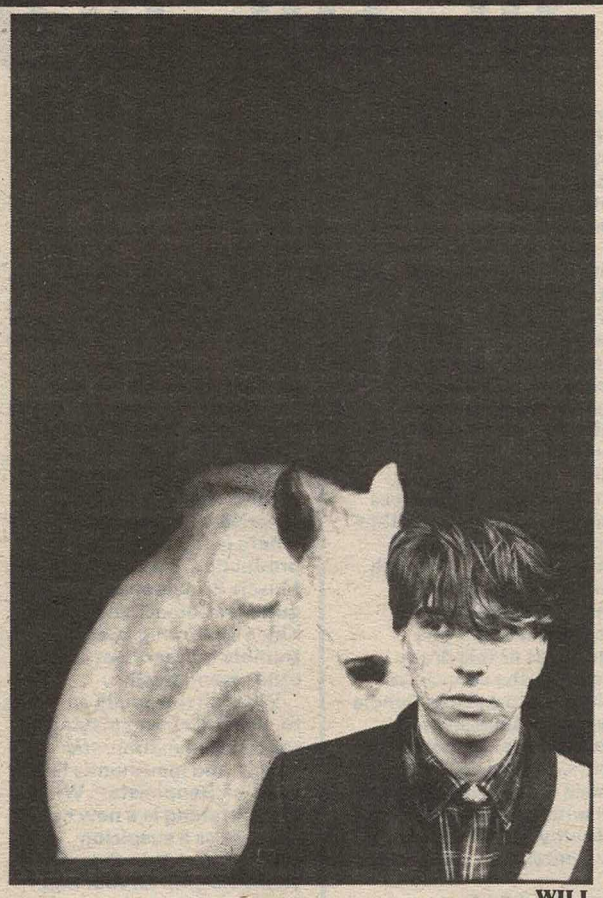


WILL

HORSE & ECHO

Bunnying on

MODERN MUSIC fans who are troubled by the clear beauty and control of Echo And The Bunnymen are people troubled by emotion itself. In their music, this is something which has been loosely described as "dark and moody", but it is far less impressionistic than that.

Critics have tried to skewer Ian McCulloch as a latterday Leonard Cohen while failing to see his colloquial bedsit balladry — which can be both arch and cute — as an essential contrast to the nature of the group's music. One writer described this well as "a wash of sound that is *musically* precise to the degree that it is lyrically vague, doomy, and grandiose".

Any real familiarity with 'Crocodiles' or 'Heaven Up Here' quickly makes epithets like "dark" or "gloomy" look futile. There is more brightness and open celebration of sound here than anywhere else in English music.

"I think a lot of people initially took us as being about personal depression," says Pete De Freitas, "when it's far more open than that. That was all part of the Joy Division thing, y'know. The way Mac and Les and Will act is very open, but what's coming out is also very honest."

The stronger this group gets, the more we are told of their moodiness. 'A Disease' may be *about* pain, but there is no song, on either LP, as mentally harrowing as 'New Dawn Fades'. Next to some of the songs on 'Still' (which, needless to say, has met the predictable indifference of a backlash), 'Crocodiles' now positively sparkles.

In the pacing and juxtapositions of its track sequence, and the wider exploration of rhythm, 'Heaven Up Here' is a considerable advance on its predecessor. You couldn't play through either side of 'Crocodiles' and feel you'd been through a development. By the time you reach 'A Promise' or 'All I Want', you feel you've flown over some great divide.

Les: "We were in a wonderful mood when we were recording 'Heaven Up Here'."

Mac: "We did definitely mature, especially during the first week of doing the backing tracks. It was brilliant, we couldn't actually believe what was coming out, coz in rehearsal it sounded good, and then when it came to sticking it down, it was . . . joy!"

Pete: "And to hear them individually as well, and the way they fitted together as the thing developed, was just great, because when you hear it all at once it's like you're concentrating on what you're playing all the time."

Mac: "And it was developing more than 'Crocodiles' did, coz we knew what we were doin', and we kept adding things, so that your favourite track kept changing. Whereas with 'Crocodiles' we knew what each track was going to sound like."

Les: "I think the thing was, it sounded mature when we were playing it, and yet it was totally instinctive . . ."

Mac: "It wasn't like a plan. And it also seemed to be more hopeful at the time, more upful."

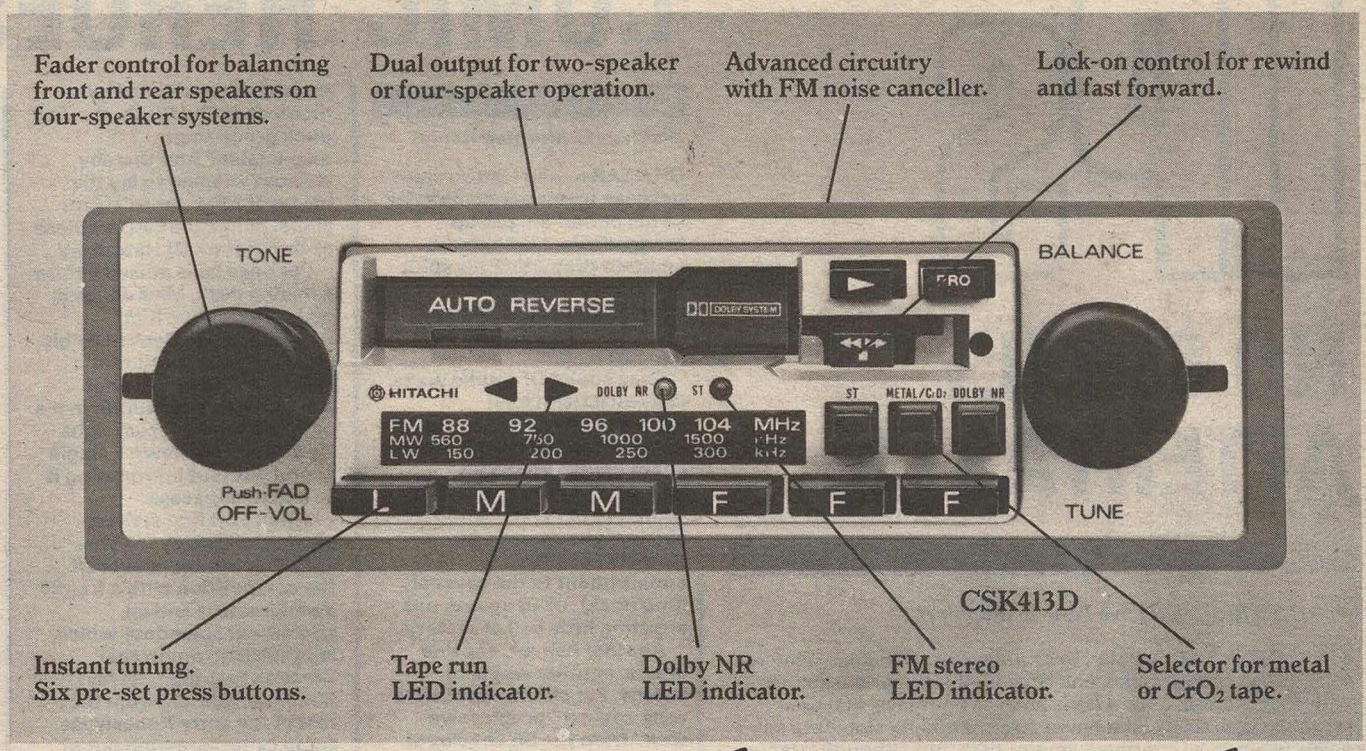
HOW MUCH HIGHER can the Bunnymen take us? A Peel session premiered the three tracks they've completed since touring commitments ended, two of which are unusually spartan affairs, and according to Pete a lot of fresh ideas are bubbling to the surface.

"There's lots of ideas but they're still just knocking around as little riffs and beats and rhythms here and there. The more you do, the more you become self-conscious about the things you do, and sometimes it's very difficult, like you start worrying about the smallest things, whether something is too simple or too complicated, and you don't know because you've reached a certain, I suppose, ability, and you sometimes do things which aren't really necessary."

Mac: "I think in that Peel session the other day we were far less worried than usual, it was like, I went in I didn't know what the sod I was gonna do, but I had a vague idea and it seemed to work, I enjoyed the vocals, coz the vocal techniques on it were me but I hadn't done that kind of thing before. I dunno, it was just different. It's dead fresh and, y'know, minimal."

Echo And The Bunnymen have done for "rock" what Tamla Motown did for dance music. It must say something for this rock that a group can use its traditional forms with such respect and still sound so astrally superior to its traditional heroes, so celestially removed from its gaunt, discredited ancestors.

Talking to them has made me realise that as you confront the phantom of originality you don't have to panic. It was a pleasure.



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Ltd., Tynwald Street, Douglas. **Kent** Invicta Motors Ltd., Lakeside Service Station, Sturry Road, Canterbury • Babsouth Limited, 119/131 Wrotham Road, Gravesend. **Lancashire** Car Radio Installations, 28 Higher Eanam, Blackburn • R & E B Lonsdale, 42 Carr Gate, Cleveleys • Mobile Radio (Preston) Ltd., 85/87 Fylde Road, Preston • Kitchen & Calvert Ltd., Hindpool Street, Barrow-in-Furness • Moving Sound Ltd., 151/153 Burnley Road, Accrington • Arthur Shorrocks (Radio) Ltd., Hodgsons Garage, Thornton Road, Morecambe • Westhoughton Car Radio, 291 Church Road, Westhoughton, Bolton • M. Green & Son, 81 Ansdell Road, Blackpool (South Shore) • Central Drive Forecourt Station, Central Drive, Blackpool • Formby Car Electrical Services, Altcar Road, Formby. **Leeds** Unicar, 11 Kirkstall Road • Andrew Page & Co., Apson House, 53/59 Mabgate. **Leicester** Epic Accessories, 38 Nelson Street • R. Croxtall, 103 Green Lane Road • Hanger Motors (Leicester) Ltd., Welford Road • Castle Motor Co., 91 Abbey Lane • Car Electronics, 285/287 Welford Road. **Lincolnshire** Eastern Tapes, 27 Corporation Street, Lincoln • J. H. Wand, 44/48 North Street, Bourne. **London** Car Radio Services, 925 High Road, NW12 • Musicraft, 3 High Street, Acton W3 • Karatone Ltd., 204 North End Road, W14 • H. Lexton Ltd., 191 Francis Road, E10 • Atkinson Battery Service Ltd., 7 Pembroke Villas, W11 • Auto Audio Installations, 94/104 The Arches, Wood Lane, W12 • Bensonic, T/A The Car Music Centre, 122 Shepherds Bush Green, W12 • Colwood Auto Electrics, 172 Arthur Road, Wimbledon SW19 • Crouch End Hi-Fi, 13 Park Road, Hornsey N8 • Dixons, Brent Cross Shopping Centre, Brent Cross NW4 • D.S. Electronics, 8 Parsons Street, Hendon NW4 • W. Janet Ltd., T/A Car Audio Equipment, 351 Lea Bridge Road, Leyton • London Car Radio Centre, 25/31 Taunton Place, NW1 • Sextons (In-Car Equipment) Ltd., 330 York Road, Wandsworth SW18 • Pinerealm, T/A Mach One, 125 Golders Green Road, NW11 • Tanford Motor Services, 2 Woodlands Way, Putney SW15 • Wadham Stringer (Cliftons) Ltd., 59 Sidcup Road, Lee SE12 • Cavendish Sales, 281/283 Whitechapel Road, E1 • Hi-Fi General, 39 Bedford Hill, Balham SW12 • Neasden Electronics, 51 Dudden Hill Lane, NW10 • Sounds Fantastic, 55/57 Anerley Road, SE19 • Stereo on Wheels, 22 Chiswick Lane, W4 • Video Wheels, 24/62 Market Square, Edmonton N9. **Manchester** Sound & Time, 59 Bury New Road. **Merseyside** Sound Trac, 2 Chester Road, Whitby, Ellesmere Port • Wirral Car Radio, 2 Singleton Avenue, Birkenhead. **Middlesbrough** M.W. Motors Ltd., Granville Road Garage, Granville Road • Car Sounds, 1 Union Place. **Middlesex** ICE Stereo Systems, 175 Stanwell Road, Ashford • S.K. Radio, 3 New Broadway, Uxbridge Road, Hillingdon • Sound Around, 114 Ruislip Road, Greenford • Transcar Radio, 71 Heath Road, Twickenham • Heath Car Electrics, 638 Hansworth Road, Hounslow • Reshmead Ltd., 110 The Green, Southall. **Neath** Quinns TV & Hi-Fi, 68 Windsor Road. **Newcastle upon Tyne** Dennis Car Radio, 28/30 Scotswood Road • Tyne Car Radios, 5 Brunswick Square, Shiremoor. **Norfolk** Sonus Wholesale, 128 Dereham Road, Norwich. **Northamptonshire** York Ward and Rowlatt, Oxford Street, Wellingborough. **Nottingham** Hanger Motors (Nottingham) Ltd., London Road • Audiovision (Midlands) Ltd., 27 Hayworth Road, Sandiacre. **Oxfordshire** Hartwells of Oxford, Oxford Road, Kidlington. **Pembrokeshire** Loosemore, 39 High Street, Haverfordwest. **Peterborough** Auto Sound Centre, 1110 Lincoln Road, Walton. **Portsmouth** Virgin Records, 69/73 Tricorn Centre, Charlotte Street. **Sheffield** Senior Electronic Services, 429 Staniforth Road. **Shropshire** Autolectrix (Oswestry) Ltd., Smithfield Street, Oswestry. **Staffordshire** Curtis Auto Electrical, Wardels Lane, Off Hilton Lane, Great Warley, Nr. Walsall • N. Thomas, 38 The Village, Walton-on-the-Hill • Appleyards (Staffs) Ltd., London Road, Newcastle-under-Lyne. **Stoke-on-Trent** H.T. Electrical, 4/8 Vauxhall Street, Longton • Oliver Rix Garages (Hanley) Ltd., Clough Street, Hanley • W. T. Bell (Burslem) Ltd., Sandbach Road, Codbridge. **Suffolk** Dave Wallis Car Audio, 322 Spring Road, Ipswich. **Sunderland** Cliffs Service Station (Autosave), 11 Windsor Terrace, Grangetown. **Surrey** Thames Car Radio 158 High Street, Egham • Car Sounds, 176 East Street, Epsom • Conrads Car Radio, 42 Thornton Road, Thornton Heath • Woking Car Radio, 9/11 Church Street, Woking • Road Sound, 182 Victoria Road, Aldershot • Ian Banning Ltd., 12c Worplesdon Road, Guildford • Universal Car Supplies, Victoria Works, The Street, Ashtead. **Sussex** Road Radio Ltd., 41 Station Road, Burgess Hill, and branches • Harfield and Foster, Spencer Street Workshop, Bognor Regis • Dials Car Radio, 187 Lewes Road, Brighton • H.T. Motor Supplies, Automarine House, Bognor Road, Chichester. **Swansea** Shorts Auto Electrical, 43/49 Station Road, Landore. **West Midlands** Merrivale TV Service, 15 Dog Kennel Lane, Oldbury, Warley. **Wiltshire** Contact Electrical, 86/88 Southampton Road, Salisbury. **Wolverhampton** Charles Clarke Ltd., 52 Clifton Street, Chapel Ash. **Worcester** Mobile Electric Sales, Gregorys Mill. **Yorkshire** Auto Radio, 110 East Parade, Keighley • Car Radio (Skipton) Ltd., Unicorn Buildings, Devonshire Place, Skipton • Croft & Blackburn, Harvester House, Kirkby Road, Ripon • Elcar Limited, Colne Road, Huddersfield • Mobile Music (Harrogate) Ltd., Back Dawson Terrace, Harrogate • Ripon Auto Electric, Blossomgate, Ripon.

HITACHI
In a word, reliability.

LPs

NO SICKLY AFTERTASTE

ORANGE JUICE

You Can't Hide Your Love Forever (Polydor)

SOME PEOPLE are irritated by Orange Juice. Onstage, they're relaxed and unrehearsed, and execute their clear-cut sound with such disregard for criteria such as tightness, that their rambling poplapses sometimes to a shambling slopiness so easily taken to be contrived amateurism. But although Orange Juice's main danger has always been overstepping the boundaries of unflustered fluidity, and staggering bashfully through exaggerated surges of nearly-right chords, a polished and slick Orange Juice would be as worthless as a pleasantly euphonic Fire engines, a dour and professional Haircut, or a non-panicked, harnessed Rip Rig.

On vinyl, the ascent from Postcard to Polydor has been attained with little loss of appeal. 'You Can't Hide our Love Forever' displays a variety of moods, surprising in their diversity, some better suited to the OJs than others. 'In A Nutshell' and 'Untitled Melody' may well be best left to the likes of Aztec Camera: Edwyn playing earnest romantic doesn't quite come off if you've seen him cavort about on stage.

More successful is the injection of humour. In 'Consolation Prize' Edwyn plays booby prize to the object of his affectations:

"I wore my fringe like Roger McGuinn's / I was hoping to impress / So frightfully camp, it made you laugh / Tomorrow I'll buy a dress."

'Satellite City' exhibits a brass section that sounds suspiciously like the standard two-trumpets-for-'82 quota. Much more charming is the sparse usage of horns and bugles in the clear and catchy version of Al Green's 'L.O.V.E.', their fifth single, a soulful number drifting along with just the right balace between laziness and life.

On their more usual bubbly and optimistic level, 'Falling And Laughing' and 'Upwards And Onwards' are typical gems of light modern pop. If these were played on breakfast radio instead of Soft Cell and ABC, maybe some of us would make it work on time. 'Felicity', written by the now departed James Kirk, is the track most viable in the chart world . . . it could easily join 'Love Plus One' in outshining the rest of the leaden offerings on *Top Of The Pops*. Only Orange Juice could sing lyrics like *"Without, the weather will change, but within remain unchanged the things with which we strive for happiness"* without sounding like a parody of Richard Jobson.

All in all, 'You Can't Hide Your Love Forever' is a surprisingly strong debut, thankfully not overproduced by Adam Kidron. Orange Juice are still imperfect, but on this LP, captured at their most disciplined, there's more fizz than flatness, and no sickly aftertaste. Just how Orange Juice should be.

Leyla Sanai

Edwyn Collins — Pic: Harry Papadopoulos

COMIC HEROES OF THE OLD

THEATRE OF HATE

Westworld (Burning Rome)

OH DEAR — and I did so want to speak up for young Kirk, for all his puffed-up, pin-up braggadocio, his cocksure amateur dramatics, his spirit of crusade! I did so want something to shout against the altered images of Paul's haircut!

Grey souls! Of course we're ill, FABULOUSLY ill!

Unfortunately, the assault, in this case, backfires on me. For of course young Kirk himself has all the paranoid vainglory of Parchill and Morley (undertakers by divinely-assumed appointment to the court of King Rock) rolled up into one strutting little ball of rhetoric.

Another haircut, another image, another waste of energy. For all the doctrinaire cries against "progressive rock" from the Sir Oracles of our future gossip columnists — meritocrats to a man every one! — Theatre Of Hate *have* delivered the ultimate spring turkey: 'Westworld' is punk's 'Dark Side Of The Moon'.

How did it happen? Did none of the flak rub off? Well, clearly, the alternative Prince Charming knew in his messianic (if metropolitan) heart of hearts that all the punk trappings had to go, and accordingly set about the most painstaking overhaul of the punk premise imaginable. Wardance? Follow The Leaders? Not for Kirk such grimy invective.

No, Kirk has had to shrug off not simply street-level but Blitzkid-level credibility! And what better way to do it than to have your first album respectably produced by a member of The Clash, the first punk group to go respectable? And thereby, without wishing to lay the blame at Mick Jones's door alone, hangs the sad talepiece of the Theatre Of Hate story.

For once he is poised before a mixing desk, Mick Jones is no less vain than Kirk Brandon. As evidenced by his production of Ian Hunter's last record, Jones cannot resist playing the *auteur* in his own (wrongly-placed) right. He cannot mix down a single sound without interpreting it to hopeless excess.

When ToH first started playing, a little over a year ago, they stomped over all the competition with a frantic awkwardness and an adolescent splendour which left one in no doubt that Brandon was IMPORTANT. Similarly, nothing from the rest of the sorry Apocalypse camp came careering out of one's speakers with quite the same combination of brutishness and exoticism as 'Legion / Original Sin'. Crucially, producer Liam Sternberg (of Akron fame) didn't make the mistake of trying to disguise the band's obvious inadequacies.

Even Jones's first production, 'Rebel Without A Brain / My Own Invention', was comparatively direct; despite the odd futurist syn-drum, its stumbling violence was distinctly uncomfortable. With 'Nero', however, things began to change, and now, finally, with the first, archetypally long-awaited long play of Theatre Of Hate, Jones has, with the misplaced generosity which seems to be a current characteristic of Clashmen, overdone everything.

Above all, he's maximised the rhythm to the point of farce. 'Do You Believe' is the only song which actually merits and thus survives this treatment: its cantering drums, cavalry charge of guitars and massed clapping make for a Mexican sortie which admirably suits the spaghetti western rebel sensibility that gave birth to 'Sandinista!'.

Other songs, including good ones like '63', fare less happily. On these the rhythm is not merely ramified but showered superflously with all mannner of beatings, hisses and echoes. At the same time, it is the very tastefulness of this drum production, the conscious requirement that Luke Rendle fill every possible, every *conceivable* beat, that makes its artifice so monotonous. In any case, Luke is too butch to drum with any great subtlety; that is why Sternberg's pure heavy metal bash worked so well.

Jones's exhibitionism at the controls becomes the inadvertent vehicle for what can only — in all my honesty — be called a concept album. Between every other song there is an interlude of effects, distortions, and trailings-off of stray melody. Within the shambolic aftermath of 'Do You Believe' lies, amongst other things, a canned orchestra reminiscent of Norman Whitfield records and a variety of foreign voices murmuring indistinguishable announcements over loudspeakers, while 'Judgement Hymn' offers petite nuclear fireworks and the ludicrous 'Conquistador' spills off into castanets and mandolins that make one think less of Cortez & Co. than of Clint Eastwood and Lee Van Cleef.

Against the repeated backcloth of saxes, electronics and multi-tracked wailing-wall vocals — the use of guitar is minimal — this procession of echoes and explosions is pretentious and dull. If truth be told, '63' sounded far better on last year's "official bootleg" album. The only pleasant surprise is 'Anniversary', where for once Jones's drum production, a find of futuristic Muscle Shoals snap-snarer is quite restrained, and where Kirk's disturbing falsetto and tremolo guitar offset each other dramatically.

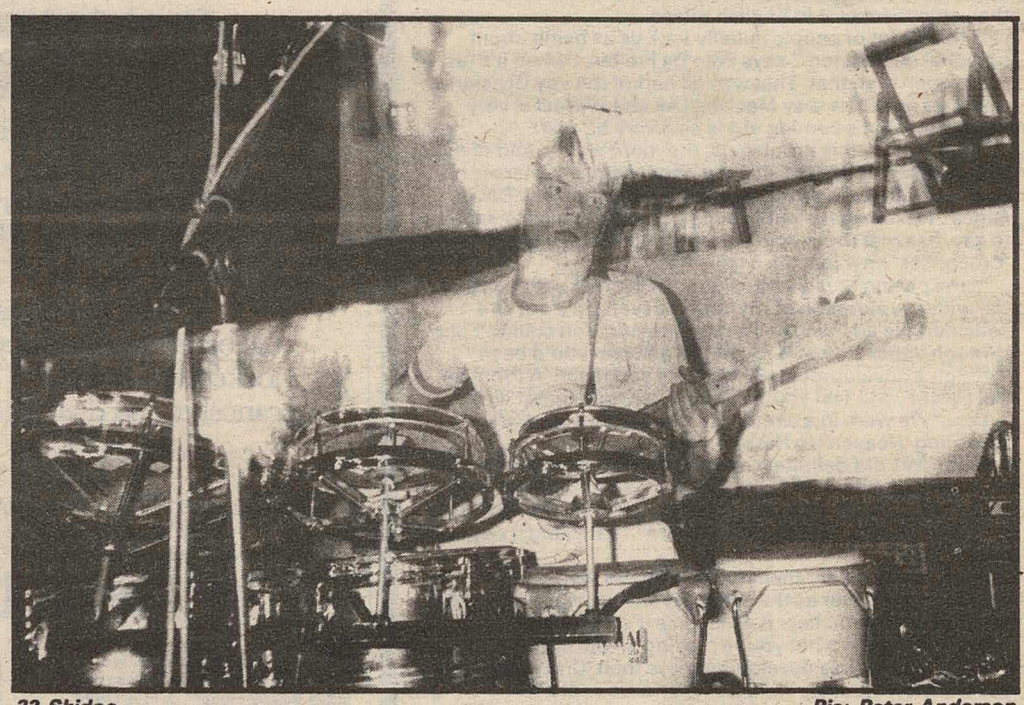
What all this really amounts to, despite strong playing all round, is an *inauthentic* sound, and inauthentic like most of 'Sandinista!'. What is disheartening is a new sense — perhaps a suspicion confirmed — that the youth-rallying fervour and operatic excess of 'Westworld' are what the megalomaniac Aryan idol aspirations of Kirk Brandon have always demanded. Even his voice on these songs sounds a mere cocky bleating of its former chesty self, and that added to the phoney East End enunciation — intended to stress the intensity of his belief in ToH as something "more than a group" — makes it impossible to pick up more than a word or two of the lyrics. When one catches a stray couplet — e.g.

"Standing among the ruins / Archangels with their arms"

23 SKIDOO

Seven Songs (Fetish)

('SEVEN SONGS' contained eight titles and will cost £2.99)



23 Skidoo — Pic: Peter Anderson

SERIOUS FUN IN FLUX

FOCUS

'Seven Songs' is one of the most exciting records that I've heard since 'Unknown Pleasures'. It transforms, deforms and develops the techniques — of organisation and intonation — employed on important records such as 'Unknown Pleasures', 'Discipline', 'Sextet' and 'Voice Of America' (not only does it avoid turning these techniques into cliches but it invents its own deflective co-ordination of rhythm, space and texture). The record is a variably energetic and stimulating addition to that collection of perceptions, hallucinations and associations brought into play by Joy Division, Cabaret Voltaire, Throbbing Gristle and A Certain Ratio. It tears away deceptive dramatic or sentimental gloss and mixes a neutral type of documentary candour with thrilling, regenerative abstraction. It's candid, obstinate, intimate, incomplete, uncommon. . . rather solitary. Very appropriate. Intoxicating.

OPEN

23 Skidoo is music of fusion and obliteration: syncretic rather than analytic. . . there is a constant FLUX in the density of its patched fabric, alternatively constricting, swelling and OPENING up. . . tentatively enclosed by a few formal rules it is constantly on the move: gnawing, crumbling, shuddering, stirring, rippling, plunging, tightening, drifting. . . there is turbulence and peace. . . there is crashing about and then the TURMOIL CAN BE FROZEN INTO DEAD RIGIDITY. . . it is there to be danced on top of, it is there to fall inside (careful of the splinters!), it is there to be punished by, to be pleased by. . . it is influenced by music of SERENITY and mystique as much (if not more) as music of conventional VIGOUR and inevitable vanity. . . it will keep the listener alert and VULNERABLE, soak the listener in both sweat and mood. . . the people involved in the drawing together of this music appreciate music's capacity for compression and simultaneous expansion, stability within constant change, envelopment and repulsion. . . as on 'Unknown Pleasures' there are many BLESSED moments, inspired by the great forces of doubt and renewal: moments of 'relief', of emotional force, of startling, troubling intrusion. . . it throws shadows, it has fits, it breaks up, it can be approached in many different ways. . .

MEASURE

It is there to be pushed by. On one level 'Seven Songs' is one half hour consisting of 2,000 sound effects flicked, smeared and flung onto a coarse canvas. On another level it expresses the full gamut of human relations: loneliness, self-protection, fear and aggression, doubts, recognition, loving and losing. Then again. . . it's a claustrophobic cluster of mosaic of complex shocks of feeling.

TRIUMPH

On one piece 23 Skidoo improvise mournfully around a tape recording of a woman delivering a silly sermon on the degradation and degeneracy of pop: bemoaning eccentrically about the nasty, common, ephemeral trash of pop she *"likens pop to the effect of drugs"*. The inclusion of design of this piece says a lot about 23 Skidoo. They are very serious — about such things as privacy, ideas, personality, ambiguity, morality, order, ecstatic intensity — and they are having a great deal of exotic-fun. 23 Skidoo is music of mutilation and meditation: 'relieved' by self-irony.

TRICK

'Seven Songs' achieves the 'otherness' of all great records. 23 Skidoo represents as cunningly and as convincingly as anyone from ABC through to The Associates through to Heaven 17 through to A Certain Ratio how the original excitement and liveliness of pop has decayed and how a completely new range of incitement, insightfulness and enjoyment is being introduced. They have performed a sharp and salutory cauterising operation on corrupt forms, believing that a fresh start can be made. 23 Skidoo give voice to new and active thoughts. 'Seven Songs' is one of the most exciting records that I've heard since 'Unknown Pleasures'.

Paul Morley

WEST

('Judgement Hymn') — it hardly makes one sit up in disbelief.

So however long you've waited, prepare yourself for disappointment. 'Do You Believe' may seem both ambitious and successful, but the rest is far more tenuous. For in refining the sensibilities of punk angst, Kirk Brandon — with Mick Jones as his best man — has only stretched them to the point of heroic comedy.

Barney Hoskyns

Theatre Of Hate Illustration: Ian Wright

KLAUS NOMI

Klaus Nomi (RCA)

CALL IT blind prejudice if you will, but I hold to an engrained notion that all opera singers are lunatics. A small-minded outlook, perhaps, but exposure to Klaus Nomi is only guaranteed to reinforce it. Klaus Nomi looks like nothing on earth, and sounds even stranger.

This album, on which he sings, backed by an American four-piece group, is a weird hybrid of electro-pop and light opera: like Classix Nouveau meet Gilbert and Sullivan. Nomi, an extravagantly-dressed man of indeterminate European origin, shrieks his shrill way through a repertoire that ricochets between, on the one hand, Saint-Saens and Purcell, and on the other, Chubby Checker and Lou Christie.

The music exerts a strange, horrible fascination. Investigate with extreme caution.

Paul Du Noyer

LOONY NOISE AND NONSENSE

EEK-A-MOUSE

Wa-Do-Dem (Greensleeves)

NO TONY Blackburn woof and winge, this DJ sings. A cracker!

'Wa-Do-Dem' The Album shows up the drongos and cleans up. Dump the Brit-Funk junk cos Eek-A-Mouse makes a better noise, Roots Radics play with more *bass*, more hump, and this record has a sense of purpose that goes beyond a blinkered desire to make someone's playlist somewhere, somehow, anyhow.

The music that matters isn't mimed to careering cameras scythe-slashing thru the *TOTP* wimp beautifuls, the made-up, paid-up preening teens who make up the numbers on Thursday evening's pillock pop sit-com; the music that matters is alive.

Sometimes sharp music just happens to soundtrack sharp videos or manages to capture its three minutes of televised, ersatz energy as well but sharp music has NEVER *required* small screen consummation — it stands with or without the bonus of Peter Powell introducing it.

'Course, silly noises and songs about police violence ain't nearly so cute as singers singing silly noises over songs about favourite haircuts . . . well obviously, dear.

The silliest noises, the looniest nonsenses, are babbled and gabbled at the beginning of the first song ('Ganja Smuggling' — the track that bites quickest), Eek-A-Mouse wandering around in tattered boots, toes exposed, and loading up the van with weed in an attempt to deal his way out of poverty.

"Mummy and daddy were always so poor/We all had to sleep on the floor."

Mind, Eek-A-Mouse is still trading loony noises at the other end of the record half an hour later after stories of gun crews going into the ghetto to mount 'Operation Eradication' and accounts of a girlfriend's bigoted mam and dad.

"They don't like me at all/And I don't know why/Maybe it's the colour of my skin/Or the riches I ain't got."

And here on the last track, 'Too Young To Understand', having survived the verbal bouts of "bung bung" and "eee voi!" tumbled out over previous tales, Eek-A-Mouse jabbers little boy gibberish through the story of a mother left to bring up the father-jilted kid on her own, single parent stylee.

While Scientist, Prince Jammy and Barnabas ('zwept, a better back three than Russia!) mix the rhythms, Eek-A-Mouse mixes a quiet militancy with crazy-paved patois, the best example of both the sharp protest and the verbal acrobatics being 'Ganja Smuggling', which deserves twelve inches of its own — mental as anything, excellent drivel.

This DJ dribbles nonsense with the best of 'em and e'en slips in and out of Yiddisher rap, rolling his 'R's and dislodging the fiddler on the roof with Roots Radics' bass vibration.

This DJ matters.

X.Moore

SETTLING DOWN

XTC

English Settlement (Virgin)

WELL, FRIENDS, an XTC double LP is not the sort of rolling package I would want to introduce into your lives to suggest that there is life beyond next Saturday. XTC getting their never quite eclipsed selves involved in the painstaking construction of a double LP doesn't seem particularly brave, intimidating, intricate, manipulative, exacting, puritanical or impressive . . . it merely seems to be THE THING THAT XTC WOULD DO!

I am monstrously undazzled by 'English Settlement'. I find that there's little inside me that wants to even sanctify its sweet smelling efficiency, its unquenchable meticulosity, its peaceful yellow-streaked idealism, and Andy Partridge pouring his loyalty, teasing affection, scrupulous scorn, freckled questioning into 15 songs fails to hold my mind in sweet suspense. Partridge explores the world as restlessly as an infant, he loves to peel back the bark of the tree, he likes to catch slimy toads, pick his toes, dart in different directions and hop, rude and jump onto the the promise of dirty details. His words have a pruned, precise lyricism, there's plenty of curled lip, irony, ambiguity and scepticism, and he's quite happy to waft everywhere the sick smell of ourselves.

Ultimately, in fact immediately, it's JUST that XTC are too mild and reversible; there seems to be very little display of passions, and the LP is *just* packed with words and brags and nicks and jerks and jeers and flies and blunt satisfactions that are built up and abandoned like spotless harmless rubble. For all Partridge and XTC's protests I don't sense any bones being crushed: it's fear and apprehension and curiosity that's as general as the air.

'English Settlement' may well be Andy Partridge's attempt to balance the world on the edge of his nose. It could be simply fifteen scrapings from the edge of his soul that aren't meant to have any more depth than a belch does. Whichever way, the record isn't so much phoney as just so much phooey. I am not aghast. I am perfectly bored.

Paul Morley

BLOODY AWFUL ROW

THE BIRTHDAY PARTY LYDIA LUNCH

Drunk On The Pope's Blood/The Agony Is The Ecstacy (4AD)

THIS RELEASE actually clocks in at 15 minutes per side, and it's one of those records which forcibly reminds its listeners of the relativity of time passing; dependent on so many variables, the quality of the event taking place in the time, and so on.

And so on and on go The Birthday Party.

"Express yourself . . . say something . . . wake up . . ."

It's a little like being approached in a bar or on a street by a shaky old lush. What's it got to say for itself? 'Zoo Music Girl', for instance, a bitterly dull faking of the style of Captain Beefheart and The Pop Group, whom The Birthday Party probably admire, though enviously. But it's really on 'Loose' that they tell, with gritty riffs out of 'Raw Power', lacking the inspiration and the timing of the prototype in its moment.

The short-sighted Birthday Party berate, blunderingly, with music that says little, almost incoherently, and in a wider scheme of things is at least half asleep.

Recorded at The Venue, November 1981.

Probably recorded at the same place was Lydia Lunch, who says 'The Agony Is The Ecstacy' (sic). By way of explanation, Christian Hoffman plays drums, Murray Mitchell, rhythm guitar, and Steve Severin, guitar. Lydia Lunch sounds like someone with a few ideas about vocal phrasing, which makes this side at least a viable proposition, though it's a pity that she has to operate in a plodding, meandering, broken wall of feedback. It sounds like an uncomfortable bed to lie in.

There aren't too may ideas that are either stripped down to basics or extended in imaginative flights, usually a ponderous, aimless row, for which I can find no justification other than its opposition to The Birthday Party on the reverse. In consequence, Lydia Lunch retains her status as a mystery to me, though largely by default, rather than positively aroused interest.

Mark Cordery

Nick Cave *Pic: Peter Anderson*

JAZZ

BY GRAHAM LOCK

RESEARCH are a new London-based band whose aim, according to drummer Geoff Serle, is to blend the avant-garde with the funky. 'Laws Of Motion' (View Records — German import), their debut LP, shows how: Jim Dvorak blows calm, ethereal trumpet over the dense, skittery rhythm base laid down by Serle, bassist Dan Brown and the extraordinarily versatile piano of Veryan Weston.

Though the band exist on a casual footing — Dvorak also leads Dhyana, while Brown and Weston are members of the award-winning Stinky Winkles — their empathy is remarkable; and their range covers both the wilder shores of the avant-garde — including typical improvisational longeurs on the overlong title-track — and the squirming funk distortions of 'All Night Locations', a surer index of their astute sense of dynamics.

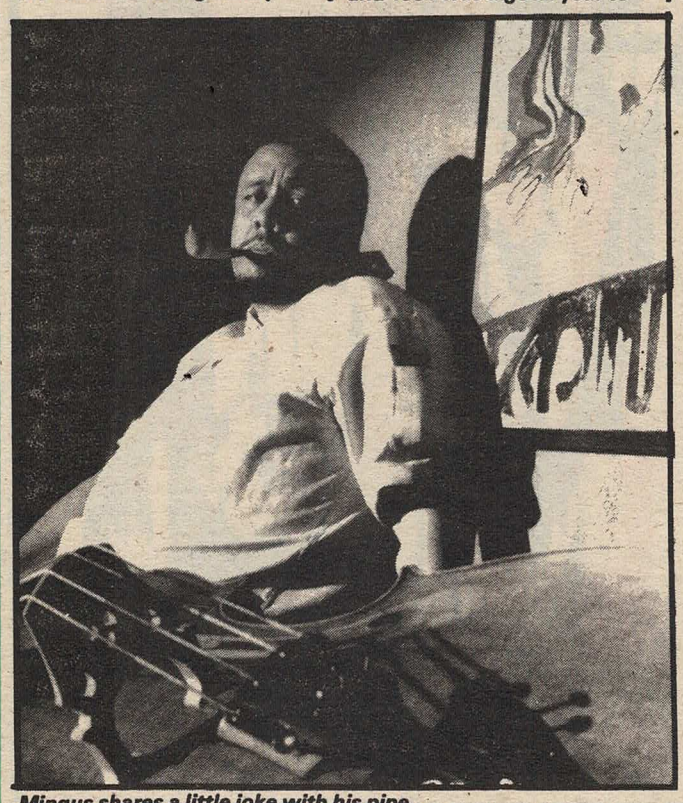
Their idea of funk — a fiercely-whisked, percussive chatter — makes better sense to the ears than to the feet; but its awkward dance doesn't matter when it makes for such absorbing listening. Research are skilful, rigorous players and 'Laws Of Motion' proffers a not too daunting intro to the perks and potential of improvised music.

Charles Mingus was master of the singing, swinging bass and 1964 was a good year to catch him live. Volume two of 'Mingus In Europe' (Enja) comes, like volume one, from the same spring tour which has already given us the majestic 'Great Concert Of Charles Mingus' triple set on Prestige. The quartet of Eric Dolphy, Clifford Jordan, Jaki Byard and Dannie Richmond were in fine fettle, displaying a sensitivity that repays close attention even though these versions of 'Orange Was The Colour Of Her Dress Then Blue Silk' and 'Sophisticated Lady' are just a week older than those on the 'Great Concert' set. 'Mingus In Europe' also has the bonus of two tracks *not* on the earlier Prestige LP: Jaki Byard's piano tribute to Tatum and Waller 'AT-FW-YOU', and Clifford Jordan's 'Charlemagne'.

The double LP 'Mingus At Monterey' (Prestige) is from the autumn of 1964 and again includes songs from the 'Great Concert' repertoire. The vital difference here is the absence of Eric Dolphy, who had died in Berlin that summer: you can hear the loss in Mingus's music, which sounds just a little less special without Dolphy's brilliantly distinctive contributions on alto, flute and bass clarinet.

Apart from a finely-structured Ellington medley which shows Mingus's genius at orchestration, the highlight of 'Mingus At Monterey' is a big band version of 'Meditations On Integration', Mingus's protest at an American society as brutal and racist in 1964 as it is in 1982. The 'Great Concert' quartet performance was quiet, almost sorrowful; but here, the added power of a nine-piece horn section turns the mood to one of righteous anger, explosively so at the climax.

It's a dramatic and moving piece, which fully lives up to Mingus's sleevenote description of it as "a prayer for peace, a prayer for love, a prayer for all the people."



Mingus shares a little joke with his pipe.

TV PERSONALITIES

Mummy Your Not Watching Me (WHAAM...)

THIS one could be called 'BOOM! 4', 'WHAAM! 3', 'WOOSH!', 'ART NOW!' but 'Mummy Your Not Watching Me' is the best of the letraset slogan-set on display so that's what it's called by this attention-seeking kiddie.

TV Personalities have always had the titles and a cute idea but do you remember how the tunes went? I remember 'Part Time Punx'; I won't remember 'Lichtenstein Painting', 'David Hockney's Diaries' or 'Brian's Magic Car'.

The TV Persons have splashed all the right names around the knitting-pattern pictures of bouncing babies on the cover — Jack Kerouac for two 'n'six, The Who looking quizzically moronic, Joe Orton flexing in handsome monochrome . . . The packaging is budget side of kitsch but the poverty of ideas on the vinyl inside is not so easily justifiable.

Tired musicians only think of money, or think of '60s.

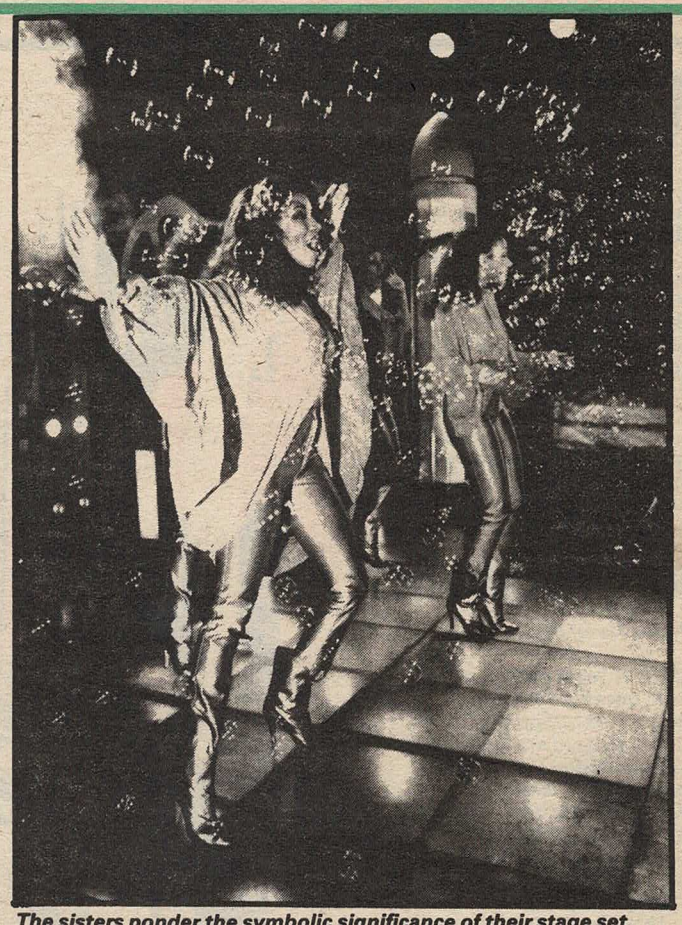
The TV People start great — with punch, with shuffle, with 'Adventure Playground' and Paul Weller dear to its heart, but they go through a sorry phase of pulsing asthmatically like the Psychedelic Furs to settle with the sound of a psychedelic Wire. The rest of 'Mummy' runs a poor second to 'Outdoor Miner' and is satisfied with the decade's trappings and not its bite.

Uncle Joe knew you had to spike the drink and get up noses (Orton's unreleased screenplay for The Beatles — now there was black comedy!) but too many others said it with flowers not pricks.

TV Geezers remember only ten years of pleasantries and there's nothing here to shock Edna Welthorpe, just the bland side of a revival.

The '60s? Wasn't that when Camus forgot his seatbelt?

X. Moore



The sisters ponder the symbolic significance of their stage set.

POOR OLD SOUL

THE WHISPERS

Love Is Where You Find It (Solar)

SISTER SLEDGE

The Sisters (Cotillion)

KLEEER

Taste The Music (Atlantic)

A TALE of three American cities, three groups behind three of the decade's finest floor-fillers — 'It's A Love Thing', 'We Are Family' and 'Get Tough' — and three new albums that are as pleasant as they are predictable as they are, at the end of the day, pointless.

The Whispers' 'Love Thing' was a rare gem, a sublime single that brought the soul vocal tradition of the '60s into the sound of the '80s. But there is nothing anywhere near as inspired as that on this latest selection of songs from the laid-back LA quintet.

The record is divided into two sections, one for dancing and one for romancing according to the gory gatefold sleeve. The best track, 'In The

GODLEY AND CREME

The new single

SNACK ATTACK

b/w

STRANGE APPARATUS

(An Englishman in New York)

12" Available Now

with additional track

WIDE BOY

polydor

KEEPING THE COKE FIRE BURNING

Raw', hits the same relaxed, rolling groove as recent Kool And The Gang and EW&F singles, but nothing else on the album sets any sparks flying.

There was a time when the four Sledge sisters — Joni, Debbie, Kim and Kathy — were as good as their producers. When that meant the Chic Organisation, the sisters made records of awe-inspiring quality and distinction. When it meant Narada Michael Walden, the rhymes and rhythms were slightly less impressive. Now it means Joni, Debbie, Kim and Kathy themselves, and it leaves the sound of Sledge at an all time low.

'The Sisters' was written, produced and sung in the fabled Sigma hit factory in Philadelphia, and if the production itself is tight and accomplished, if somewhat formularised, the songs are crass and characterless. They cover Mary Wells' 'My Guy', a pale update of a soul standard, and attempt to come to grips with rapping on 'Jackie's Theme', but do nothing to hide the dearth of any new ideas.

Kleeer's 'Taste The Music' sticks to the basic ingredients that made the clenched-fist New York funk of 'Get Tough' so appealing, but what works well on a 12in single can become terribly tiresome over an entire album.

A Kleeer composition cannot really be called a song. It is a gritty, repetitive exercise in moog-dominated dancefloor mechanics and as such it is usually a success. When they try to expand into the obligatory side two balladry, Kleeer show only their limitations, their lack of any real emotion, the absence of any jagged commotion.

Kleeer are better off just staying tough, kid.

As for The Whispers and Sister Sledge, they're just lost in music.

Adrian Thrillls

SILVER, PLATINUM, GOLD

Hollywood (Neptune Import)

SLAVE

Showtime (Cotillion)

TWENNYNINE WITH LENNY WHITE

Just Like Dreamin' (Elektra)

SHOCK

Shock (Fantasy Import)

ROGER

The Many Facets Of Roger (Warner Bros)

GODMOMA

Here (Elektra Import)

AS LIVING proof that the fat guy in the red suit would sooner be raving than dashing about stuffing things down peoples' chimneys, here's a rundown on part of the stuff I found at the bottom of my bed on Christmas morning. Some of it's hot, and some of it's not so hot, but except for one they all held my interest longer than the Scalextric, so here, in order (can funk have an order?) of disorder are the '81 end of term jollees.

We'll start in 'Hollywood', which is a fine place to start, as long as you don't end up there, and an album that was bandied about as being by Prince Charles' City Beat Band, or at least from the same stable. Nothing more than a nearsighted publicity stunt though, as apart from both albums being engineered by chaps named Dave and having holes in the middle, I'm damned if I can find any connection.

It's an aptly named set, as apart from the unfortunately titled opening track, 'S.P.G. Theme', which is lazy hot summer funk at its best and therefore probably an accident, this set is much more like knackered old Hollywood than fresh young Boston.

Anyway, on to better things. Not so much better though, because Slave's attempt to make mockery of their rep for only putting one good song on each album is a little half-hearted. They are pushed to manage two.

Both ('Snapshot' and 'Party Lights') are on twelve inch, presumably to keep their noses open until the next studio sessions, so long-playerwise this is something of a non-starter.

Twennynine and Shock are City & Guilds Funk (course No 4U2), a brief education that gives you a taste of what is to come, then lets you make your own mind up. A groove deep enough to get into, but the sides aren't so steep that you can't climb out and get on with something else. Hard with soft bits, or soft with hard bits? One of each, these two show the E.W.F. meets P. Funk from both sides.

Twennynine have come out from under the jazz pretentions of their past, in search of afternoon airtime on the respectable black stations in respectable black suburbs, with an open option on the cassette box outlet. But the clever stuff has given way to clumsiness. Musically, 'Just Like Dreamin,' is too simplistic to be remotely interesting, and is only saved from ending up as another Slave or Silver, Platinum, Gold by the vocals, two girls who seem to mean what they're doing, and do it in relaxed and freeflowing fashion, but all with an edge to it. Except for the rap track, which is so hammy it's painful, the arrangements do them full justice. Perhaps they are the only band members who feel confident with this new style Twennynine.

Shock achieve almost the same end, but by a different route. A new band whose first love is the city sounds, but who've kept one eye on the mass market while cutting this set. They're a bit younger than Twennynine, a bit less jaded and as a result wilder and willing to try more. It works too. They rock as well as any of the Rick James generation, with enough going on around the bass line and hand-claps to keep it moving, yet stopping on the sanity side of Funkadelic.

The slower stuff (always the acid test of a true funk band) is E.W.F. revisited, right down to the ba-ba-das, but something about Shock's vitality seems to lift it above the great cosmic pyramids. Maybe, if they change the name, Shock could take up the running when old Mo's brain finally collapses and slithers out of his nose. Whether they do that, or just get nastier, Shock will be one to look out for.

Lastly, but certainly not leastly, are Roger and Godmoma. Both are first generation descendants of Bootsy Collins, and both deserve that distinction. Roger (hardly the name for a superstar) Troutman is late of Zapp, and Roger (hardly the name for a superstar) Troutman is later of Zapp, and Roger's Human Body, which was the band, once part of P. Funk, that Warner Bros and George Clinton fell out over. Most of the band members are the same, and this album continues up the same path as Roger was going under Clinton.

Roger and a few of his many facets, each one sewn on by hand.

It's not the same. though; in fact it's so different in its sound (guitars and synth with an odd subdued lunacy feel, like funk in a thick fog) that 'Many Facets' was one of the biggies of last year in Black America.

After being conditioned to horns with everything, Roger takes a while to get into, which is bound to go against him in the 'instant' English marketplace. So the best thing to do is get a cassette, then play it back loud in your car, imagine Streatham High Road is Crenshaw Boulevard, and you'll stand much more chance.

Like Prince Charles or The Time, Roger Troutman and his guitar (the Max Axe) push in an unexploited direction, while keeping the basics well in mind.

Godmoma's offering is really a Bootsy album. It features the old Rubber Band and The Horny Horns, yet to call it that would be to take it away from the three girls who are Godmoma. They are true funkers, the essence of everything Clinton aimed for: sweet, nasty, delicate, lowdown, coy, brash, and above all, talented (I wonder if they look like they sound?). With Bootsy at the control, and a string of proven musicians behind them, they ought to hit big.

There isn't an awful lot of point in writing too much about this set, because if you know what Bootsy does you'll already have made your mind up. But if you don't (know), then it's time you did, because this is the best soul album around at the moment.

Lloyd Bradley

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TOUR NEWS

B.B. King, Hooker, Bland package

B.B. KING, BOBBY BLAND and JOHN LEE HOOKER are the stars of the 'London Blues Festival 1982' to be presented for three nights at the Hammersmith Odeon — on May 21, 22 and 23. Ticket prices are £7.50, £6 and £4.50, and all three artists will be appearing with their own bands. Although King is a regular visitor to these shores, it will be Bland's first-ever UK appearance, and the first time that Hooker has played here for many years. King and Bland have collaborated on two highly acclaimed albums 'Together For the First Time' and 'Together Again' — and prior to the concerts, MCA will be issuing a new King LP, as well as a Bland compilation album.

Capital's festival is set for Knebworth

CAPITAL RADIO have now confirmed that they're going ahead with another Jazz Festival this year, and it's to be staged over two weekends (July 17-18 and 24-25) at Knebworth Park in Hertfordshire. This was the setting for last year's somewhat curtailed event, to which it was switched after police put the block on the original site at South London's Clapham Common, for fear of rioting. The 1982 festival, presented in association with Chiltern Radio, will have a different theme for each of the four days — soul and blues (July 17); jazz-funk and rock (18); giants of jazz (24) and big bands (25). Daily tickets will cost £7.50 in advance or £10 on the gate, with children under 12 and pensioners admitted for £1. Box-offices open on May 1, by which time the full line-up will have been announced.

● This year's Camden Jazz Week takes place next month (March 15-20) at London Chalk Farm Round House, and among the many acts taking part are the Art Ensemble of Chicago, Cayenne, Breakfast Band, Inversions and the Dexter Gordon /Johnny Griffin Quartet. The first two of these bands are also involved in Bradford's first major jazz festival (March 12-14) at the St. George's Hall, along with Barbara Thompson's Paraphernalia and Mingus Dynasty, among others.

Queen await okay

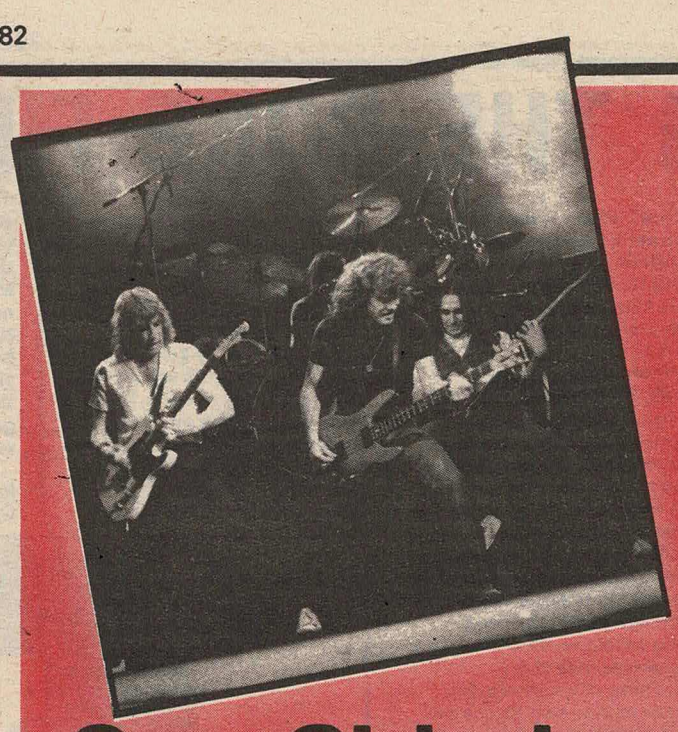
QUEEN have now officially confirmed that they'll be playing the two big open-air shows, already forecast by *NME*, subject to the granting of licences — they are at Manchester United's Old Trafford soccer ground on May 29, and Arsenal's Highbury Stadium in North London on June 5. Licence applications were being considered as *NME* closed for press this week, though all concerned seemed optimistic about the outcome. Assuming that the band are given the go-ahead, full details of ticket prices and ticket arrangements are promised for next week.

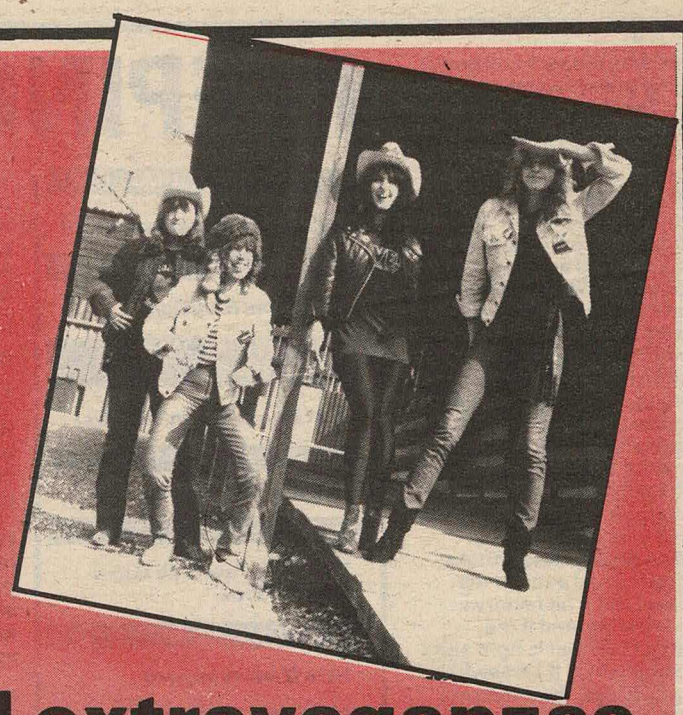
Pigbag gigbag

PIGBAG hit the road next month for a major tour, easily the most important they've undertaken so far. Their outing ties in with the Feburary 26 release of their long-awaited debut album 'Dr Heckle And Mr Jive', an eight-track set on the Y Records label (through Rough Trade), also available in cassette form.

They play Sheffield Polytechnic (March 5), Bradford University (6), Manchester Rotters (7), Liverpool Warehouse (8), Newcastle Tiffany's (10), Retford Porterhouse (11), Reading University (12), Bristol Locarno (14), Brighton Top Rank (15), London Hammersmith Palais (16), Birmingham Locarno (17), Glasgow Night Moves (19), Stirling University (20), Edinburgh Valentino's (21), Coventry Lanchester Polytechnic (23), Hitchin Regal (25) and Cheltenham Town Hall (26).

Special guests at Hammersmith, where tickets are on sale now priced £3.25, are The Belle Stars and Mouth. For the first four dates of the tour, Mouth support; it's Pinski Zoo on the next three gigs (10-12); The Bloods on March 17, 19, 20 and 21; and acts still to be named at the remaining venues.





Quo, Girlschool extravaganzas

STATUS QUO begin their 20th anniversary world tour in the spring, kicking off in the UK, where the highlight of their schedule is a string of seven consecutive nights at the Hammersmith Odeon. They'll be releasing their new album called '1982' in May, preceded by a single (as yet untitled) in April. They haven't yet named their replacement for recently departed drummer John Coghlan, though an announcement is expected within a week or two.

British concert dates are Deeside Leisure Centre (April 23), Bridlington Spa Hall (26 and 27), Glasgow Apollo (30 and May 1), London Hammersmith Odeon (3-9 inclusive), Birmingham National Exhibition Centre (13 and 14), Brighton Conference Centre (17) and St Austell Cornwall Coliseum (20 and 21).

Ticket prices are £6.50 and £5.50 at all venues — except Deeside and Bridlington, where it's £6.50 only. They go on sale at box-offices this Saturday (20), except Birmingham where it's postal application only to F.T.M.O., PO Box 4NB, London W1A 4NB — Postal Orders only made payable to "F.T.M.O." and enclose SAE.

GIRLSCHOOL headline a major 20-date UK tour in May, their first British appearance for over a year, apart from their Reading Festival spot last August. As a prelude to their outing, they have a three-track EP issued by Bronze on March 19, featuring 'Don't Call It Love', 'Wildlife' and 'Don't Stop', all group compositions. Newly returned from tours of Canada and Japan, they're currently working on their third album, which will be released to coincide with the British dates — which are:

Colchester Essex University (May 2), Derby Assembly Rooms (3), Newcastle City Hall (4), Edinburgh Playhouse (6), Glasgow Apollo (7), Bradford St George's Hall (9), Sheffield City Hall (10), Dunstable Queensway Hall (11), London Hammersmith Odeon (13), Portsmouth Guildhall (14), Poole Arts Centre (15), Bristol Colston Hall (16), Birmingham Odeon (17), Hanley Victoria Hall (19), Liverpool Empire (20), Manchester Apollo (21), Leicester De Montfort Hall (22), Norwich East Anglia University (23), Brighton Dome (24) and Ipswich Gaumont (26). Promoter is Neil Warnock.

Ticket prices are £4 and £3.50 (Hammersmith); £3.50 only (Colchester, Derby, Bradford, Dunstable, Poole, Hanley, Leicester and Norwich); and £3.50 and £3 (all other venues). Tickets are on sale now at all box-offices — except Bradford, where the opening date is March 27.

New looks for Heep, Doll By Doll

URIAH HEEP are back after an absence of two years, with a completely re-shaped line-up. Only lead guitarist Mick Box has remained constantly with the band throughout its 12-year history, though drummer Lee Kerslake has now returned after spending three years with Ozzy Osbourne. Also from Blizzard Of Oz comes bassist Bob Daisley, and completing the personnel are ex-Trapeze vocalist Pete Goalby and ex-Heavy Metal Kids keyboards man John Sinclair.

Their debut album with the new line-up is 'Abominog', issued by Bronze on March 19, and it's preceded next weekend by an EP called 'Abominog Junior' — featuring 'On The Rebound', the Small Faces classic 'Tin Soldier' and 'Son Of A Bitch'. The band will be touring Europe extensively in the summer, including a series of British dates.

DOLL BY DOLL have undergone a drastic personnel change, leaving leader Jackie Leven as the sole survivor from the former line-up. The new-look band now has a girl member for the first time — Helen Turner on keyboards and sharing lead vocals with Leven, who remains on guitar. Rest of the revised outfit is Tom Nordon (bass and vocals), Graham Broad (drums) and John Field (flute and clay drums). They're at present recording a new album titled 'Grand Passion' for May release, and they'll tour UK in spring.

HELEN TURNER & JACKIE LEVEN

'Snake lose a skin

WHITESNAKE have officially denied rumours printed elsewhere that they've disbanded. All that's happened is that guitarist Micky Moody has left the band to pursue his solo ambitions, and it's not even been decided if he'll be replaced. Singer David Coverdale said this week that they're scheduling a British tour for the late spring, and they hope to have their new album ready for release in May. Meanwhile, Coverdale's second solo album 'Northwinds' is reissued by EMI this week.

● DAVID BOWIE may play at least one concert at London Wembley Arena in late spring or early summer, involving a satellite link with U.S. television. His UK agents insist that nothing at all is confirmed, while RCA Records conceded that they had heard the rumour. The reason for this caution is, apparently, that Bowie himself hasn't yet made up his mind.

McLean returns

DON McLEAN undertakes his first British tour for two years in mid-spring, playing over 20 dates and culminating in two major London concerts. Besides his established material, he'll be featuring tracks from his new EMI album 'Believers', for release on March 12 — and from which a single will be extracted to coincide with the tour.

Dates are St. Austell Cornwall Coliseum (April 15), Bristol Colston Hall (16), Southampton Gaumont (17), Croydon Fairfield Hall (18), Ipswich Gaumont (19), Oxford Apollo (21), Birmingham Odeon (22), Derby Assembly Rooms (23), Liverpool Empire (24), Preston Guildhall (26), Batley Frontier Club (27), Manchester Free Trade Hall (28), Newcastle City Hall (29), Edinburgh Playhouse (30), Aberdeen Capitol (May 1), Glasgow Kings Theatre (3), Bridlington Royal Hall (4), Crawley Leisure Centre (6), London Royal Festival Hall (7), Reading Hexagon (8) and London Wembley Conference Centre (9).

Additional concerts confirmed for:

THEATRE OF HATE, CAROLE, KING, TEARDROPS & HAIRCUT 100

THEATRE OF HATE have added still more dates to their UK tour, starting this weekend (see Gig Guide), including a second night at London Strand Lyceum on March 15. Also newly confirmed are Margate Winter Gardens (March 17), Hitchin Regal (18), Stroud Leisure Centre (20), Reading Top Rank (21) and Manchester Ritz (29). Their Birmingham show now switches back to its original March 4 date, but moves from the Locarno to Digbeth Civic Hall; the February 28 venue is now Wakefield Unity Hall instead of Leeds Tiffany's; and Hull Tower Ballroom on March 3 is cancelled.

CAROLE KING has confirmed a third concert at London Tottenham-Court Rd. Dominion, having virtually sold out her two previously reported shows there on April 11 and 12 — the extra date is Tuesday, April 13, and tickets are on sale now. Prior to her arrival, Atlantic will release her new album 'One To One', comprising ten new songs — and featuring Carole on keyboards and vocals, supported by a five-piece band.

THE TEARDROP EXPLODES have slotted in two more dates this weekend, immediately before their London shows at the Hammersmith Palais on Sunday and Monday — they are at Norwich East Anglia University (tomorrow, Friday) and Nottingham University (Saturday). And they have also confirmed a further eight concerts for early next month, when they visit Hanley Victoria Hall (March 6), Southport Theatre (7), Leicester De Montfort Hall (8), Bradford St. George's Hall (9), Guildford Civic Hall (10), Portsmouth Guildhall (11), Southend Cliffs Pavilion (12) and Poole Arts Centre (13).

HAIRCUT 100 have now confirmed a major London date as the climax of their UK tour, starting on February 28 and reported two weeks ago. It's at the Hammersmith Odeon on Wednesday, March 31, and tickets are on sale now priced £3.50, £3.25 and £3. Support band for the tour will be announced shortly. The outing coincides with the February 26 release of their debut Arista album 'Pelican West'.

■ THE dBs have delayed their show at London Camden Dingwalls from February 20 (reported last week) to March 5. This is to enable them to stay in the UK, in order to support Dave Edmunds on his British tour, starting the next day. They'll also be doing some more headlining dates here later in the spring, though these are still being arranged. Meanwhile, the New York outfit have their follow-up album to 'Stands For Decibels' issued by Albion at the end of this month, titled 'Repercussion' — and for the normal album price, you get both the standard 12-inch LP, plus the cassette version with two extra tracks.

MORE TOUR NEWS page 41

□ **THE GAS** play four gigs in London at West Hampstead Moonlight (this Saturday), Fulham Greyhound (February 26), Islington Hope & Anchor (27) and Covent Garden Rock Garden (March 4) — followed by three in Ulster at Belfast Queens Hall (March 17), Coleraine University (18) and Belfast The Pound (19). These tie in with the February 26 release of their new three-track Polydor single 'Breathless'. And the band make a special offer to people who've already bought their £9 video album 'Emotional Warfare' — send your video with 40p postage to The Gas, 33 Finck Street, London SE1 7EN, and the three new EP tracks will be added to the original album.

RECORD NEWS

Jacqui disbands Siam, goes solo

JACQUI BROOKS — who's been decorating the group Siam for a couple of years, both vocally and physically — has grown disenchanted with their lack of songwriting output, and has decided to disband the outfit. She now intends to pursue a solo career, and is already preparing material — in conjunction with other writers — for recording later in the year. She is staying with A&M Records.

● **Emmylou Harris** has a new single out tomorrow (Friday), as a prelude to her one-off London concert on March 4. Taken from her current album 'Cimarron', it's called 'Born To Run' — not to be confused with the Bruce Springsteen song of the same title.
● **Bonnie Raitt's** new album, issued this weekend by Warner Brothers, is 'Green Light'. She's backed by her new four-piece group The Bump Band, with Jackson Browne putting in a guest appearance.

● The fifth album from **The Fall**, an 11-track hour-long set called 'Hex Enduction Hour', is out on Kamera Records (through Stage One). Also out is a C60 cassette 'The Fall Live At Acklam Hall', recorded last October and costing £3.49 at Virgin shops and other independent outlets.
● **Alexei Sayle's** new single on Island features Parts 1 and 2 of 'Ullo John! Gotta New Motor?' — and the 12-inch version also contains Parts 3 and 4 in their full unexpurgated glory!
● Out this week on Bronze is a single by **Manfred Mann's Earth Band** called 'Eyes Of Nostradamus', based on the predictions of the 16-century philosopher and available in both 7" and 12". The band are planning a series of UK dates later in the year.
● **Ronny** has a three-track single out on Polydor this week called 'To Have And Have Not', the other two titles being 'Blue Cabaret' and the Sly Stone song 'If You Want Me To Stay'. She's also been recording recently with **Steve Strange,** and the duet of 'Lady Is A Tramp' — produced by Pete Townshend — is likely to be released shortly.

Numan, Dollar join forces!

GARY NUMAN has his first single of 1982 issued this weekend, titled 'Music For Chameleons' (which he has already previewed on ITV's *Razzamatazz*), featuring Numan on vocals and keyboards. An intriguing aspect of the B-side 'Noise Noise' is that Dollar (Thereze Bazar and David Van Day) guest on the track. The 12-inch version includes a bonus song called 'Bridge? What Bridge', and all three tracks were written and produced by Numan.

THE WILD SWANS

ZOO CAPTURES WILD SWANS

ZOO RECORDS release their first single in over two years tomorrow (Friday), the last one being 'Treason' by The Teardrop Explodes. This latest one, available only in 12-inch form, is 'The Revolutionary Spirit'/'God Forbid' by Liverpool group The Wild Swans — comprising Paul Simpson, Gerard Quinn and Jerry Kelly — who guested on the recent Bunnymen tour and played several dates at Club Zoo. This weekend also sees the release of the Zoo compilation album 'To The Shores Of Lake Placid', featuring Echo & The Bunnymen and The Teardrop Explodes, among others.

ECHO MOVIES ON CASSETTE

ECHO & THE BUNNYMEN's two films *Shine So Hard* and *Le Via Luonge* are now available together on video cassette (VHS or Betamax) at £17 including postage from Atlas Adventures, The Palace, 21 Dundonald Road, Redland, Bristol BS6 — make cheques and POs payable to 'Atlas Adventures'. The first film includes footage of the band playing an open-air show in Florence, and the second movie was shot in Buxton in January last year and features a concert sequence of the group during their 'Camo' period.

● **Nine Below Zero** have their new single 'Wipe Away Your Kiss' issued by A&M on March 5. It's taken from their previously reported album 'Third Degree', due out a week later.
● **Godley & Greme** go for a hat-trick of hits with their new single 'Snack Attack' issued by Polydor this weekend. The B-side is 'Strange Apparatus (An Englishman In New York)', with an extra track called 'Wide Boy' on the 12-incher.
● **The Thompson Twins'** second album 'Set', released by T Records on February 26, contains a free three-track single — on which the main title is 'Squares & Triangles', the band's long-deleted first-ever single. Other items on the bonus disc are 'Weather Station' and 'Modern Plumbing'.
● **The Barracudas** have switched from EMI to Flicknife Records, and at the same time have abandoned their surfing sound in favour of a more rock'n'roll and psychedelic approach. Their single 'Inside Mind' / 'Hour Of Degradation' is out this week, with an album to follow next month.
● **Private Lives,** recently signed by Chrysalis, have their debut single out this weekend titled 'Because You're Young'. The flip is an instrumental version of the same song, and it comes in both 7" and 12" formats.
● **Lesley Duncan** releases her first single since 1979 this week, through WEA — it's her version of the Bob Dylan song 'Masters Of War'. During her absence from the vinyl scene, she's been concentrating on writing and session work.

MORE ON PAGE 41

GENESIS have a new single released by Charisma on February 26 — it's the Phil Collins song 'Man On The Corner', lifted from their hit album 'Abacab'. The B-side is a previously unissued track called 'Submarine', co-written by all the group memebers.

THE UNDERTONES have their latest single 'Beautiful Friend' out this weekend on their own Ardeck label (through EMI), and the coupling is a re-recorded version of 'Life's Too Easy' from the LP 'Positive Touch'. The band are about to start work on their fourth album.

KOOL & THE GANG follow their 'Get Down On It' hit with the single 'Take My Heart', a re-mixed version of a track on their 'Something Special' LP. The B-side is 'Caribbean Festival', with a bonus track titled 'Winter Sadness' on the 12-inch format. It's out this weekend on the De-Lite label (through Phonogram).

STEVE HARLEY has signed to Chrysalis, and has a new single released by that label on March 12, his first for 2½ years — it's the self-penned 'I Can't Even Touch You', produced by Midge Ure. An album will follow later in the year.

JIMMY DESTRI, Blondie's keyboards player, has his first solo album 'Heart On A Wall' issued this week by Chrysalis. The other Blondie members, including Debbie Harry, contributed to it — as well as Carlos Alomas and Earl Slick of David Bowie's band.

JIMMY PAGE plays the dominant role in the soundtrack album of the new *Death Wish II* film, currently on release. All 12 compositions are by Page, who also produced the set, as well as playing guitars, synthesisers and several other instruments. Several other well-known musicians, including Chris Farlowe and Dave Mattacks are also featured, plus a symphony orchestra. It's on Swan Song.

LEO SAYER's new Chrysalis single, out this weekend, was written by the team who were responsible for the Bucks Fizz No. 1 hit 'Land Of Make Believe' — the title is 'Have You Ever Been In Love'.

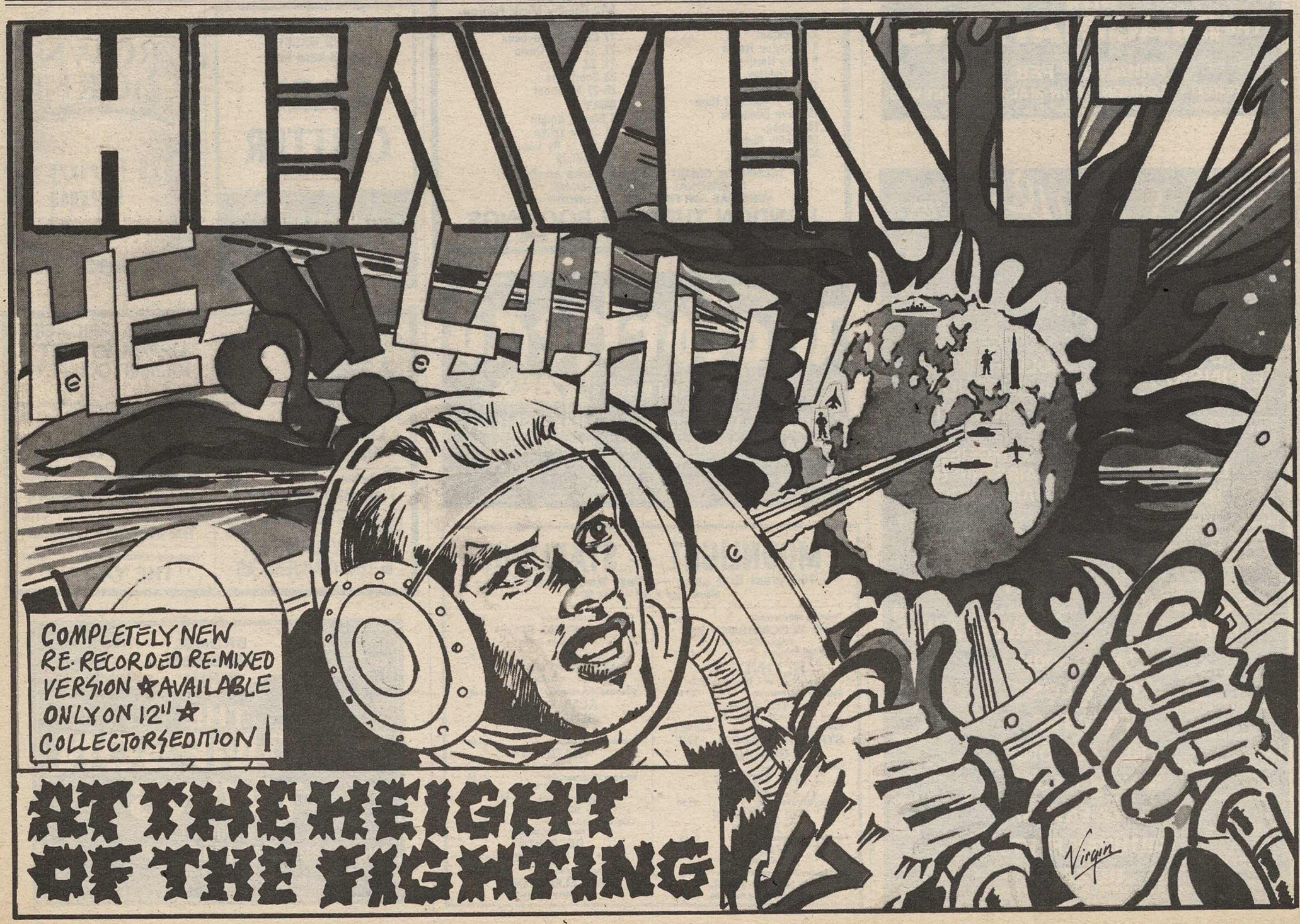
STRAIGHT MUSIC PRESENTS

KILLING JOKE
UK DECAY
CHARGE....
AZTEC CAMERA

HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
TUESDAY 23rd FEBRUARY at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·00 ON NIGHT

LYCEUM
STRAND, WC2
SUNDAY 7th
MARCH at 7·30
bo diddley
STRAIGHT MUSIC PRESENTS
the METEORS
RODDY RADIATION & the TEARJERKERS

TICKETS £3·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088
the B.M.T.'s



LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 18th February (Adm £2.50)
THE METEORS
Plus Support & Jerry Floyd

Friday 19th February (Adm £2.00)
LIMELIGHT
Plus Guests & Jerry Floyd

Saturday 20th February (Adm £2.00)
O.K. JIVE
Plus Guests & Jerry Floyd

Sunday 21st February (Adm £2.00)
CHELSEA
Plus Support & Jerry Floyd

Monday 22nd February (Adm £1.50)
CROWN OF THORNS
Plus Guests & Jerry Floyd

Tuesday 23rd February (Adm £1.50)
THE ONLOOKERS
Plus Support & Jerry Floyd

Wednesday 24th Feb (Adm £2.00)
THE BARRACUDAS
Plus Support & Jerry Floyd

Thursday 25th February (Adm £1.50)
EXPERIMENTS WITH ICE
Plus Guests & Jerry Floyd

Hamburgers & other hot & cold snacks available

STRAIGHT MUSIC PRESENTS

THEATRE of HATE

LYCEUM
STRAND, WC2

SUNDAY 14th MARCH at 7·30

TICKETS £3·00 (INC VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715.
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

THEATRE OF HATE ON TOUR

TOP RANK SUITE BRIGHTON
WEST ST. BRIGHTON
MONDAY 22nd FEBRUARY at 8·00
with support: UK DECAY

TOP RANK SUITE CARDIFF
QUEEN ST. CARDIFF
SUNDAY 7th MARCH at 8·00
with support: UK DECAY

MAYFAIR SUITE
NEWGATE ST. NEWCASTLE
WEDNESDAY 24th FEBRUARY at 8·00
with support: THE METEORS

DE MONTFORT HALL
UNIVERSITY ST. LEICESTER
SATURDAY 13th MARCH at 7·30
with support: THE METEORS & UK DECAY

PORTSMOUTH LOCARNO
MONDAY 15th MARCH at 8·00
with support: THE METEORS

FRIARS AT THE MAXWELL HALL AYLESBURY

THE BOYS FROM DUCK CITY

JOHN OTWAY
& WILD WILLY BARRETT
+ MARILLION
+ NO NONSENSE
+ CRUISE

Tickets £3.25 from Earth Records Aylesbury, Scorpion High Wycombe, Old Town Records Hemel Hempstead, F. L. Moore Dunstable, Luton & Bletchley, D. J. Holland Leighton Buzzard, Hi-Vu Buckingham, Music Market Oxford, or £3.25 at door on night. Life membership 25p. Reservations Phone Aylesbury 84568 or 88948
FORGOTTEN SONS

THE OLD VIC

Derek Block presents

BAUHAUS

SOLD OUT

JEAN[illegible] JEZEBEL

WE[illegible]AY 24th FEBRUARY
7.30pm

ALL TICKETS 3.50

AVAILABLE FROM OLD VIC (NO POSTAL APPLICATIONS) KEITH PROWSE: LONDON THEATRE BOOKINGS ROUGH TRADE, SMALL WONDER

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RHYTHM 'N' BOOZE

CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

THURS 18
THE INMATES
+ Hamsters £2.75

FRI 19
JOHNNY AND THE HURRICANES
+ Johnny Storm £3.30

SAT 20
DIZ AND THE DOORMEN
+ The Republic £3.30

MON 22
THE VOLCANOES
THE METROS
RESTLESS ARCHITECTURE
£1.75

TUE 23
JOOLS HOLLAND AND HIS MILLIONAIRES
+ The Wealthy Tarts £2.00

WED 24
THE MORRISEY—MULLEN BAND £3.00

Coming Soon
SUN 7 MAR — BO DIDDLEY

IC ENTS & ROUGH TRADE RECORDS present

Weekend

featuring ALISON STATTON (ex-Young Marble Giants)
with special guest HARRY BECKETT
Wednesday 19th FEBRUARY 8pm
IMPERIAL COLLEGE CONCERT HALL **£1 & £1·50**
details from ROUGH TRADE 01-229-8541

MCP presents

KROKUS

SPECIAL GUESTS
MAGNUM

ODEON THEATRE, HAMMERSMITH
SATURDAY, 20th FEBRUARY 7.30 p.m.
Tickets £3.50, £3.00 Available from B/O Tel: 01 748 4081

MARI WILSON WITH THE IMAGINATIONS

Fairphix

FRIDAY 19th FEB.
UNIVERSITY OF LONDON UNION · MALET STREET · WC1
DOORS OPEN 7·30 — tickets from general office £2·00 ADV. £2·50 DOOR

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

FEBRUARY
18 A Certain Ratio
20 Krokus
21, 22 Teardrop Explodes
23 Killing Joke
24 Bauhaus
28 Depeche Mode
28 Anti-Nowhere League

MARCH
2 Blackfoot
4 Emmylou Harris
6 Mike Harding
7 Bo Diddley
10, 11 10cc
14, 15 Theatre of Hate
15 Dave Edmunds
16 Pigbag
18 Buddy Rich
20 Iron Maiden
22, 23 Maze
25 XTC
26–29 Motorhead
28 Thompson Twins
31 Haircut 100

APRIL
4 Anti-Pasti
7 Elkie Brooks
9-12 Country Music Festival
11, 12 Carole King
17 Classix Nouveaux
21, 22 Miles Davis
21, 22, 23 Sky
23 Scorpions
26–27 Meatloaf

MAY
4 Gladys Knight
24 Judie Tzuke
27, 28, 29 Ry Cooder
30 Level 42

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED.
PERSONAL CALLERS WELCOME.
SEND SAE FOR FREE LIST OF LONDON GIGS.

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HE'S BACK!
TUES 23rd FEB

GARY GLITTER

7.45-12.00 £3.50

the Regal
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acidisco

CROWN of THORNS

22 february
Marquee
w1

The Venue

160–162 Victoria Street, London SW1E 5LB
Tel 828 9441

Doors open 7.30pm
Main Band on at 9.30pm

THIS WEEK

Thursday 18th February £2.00
THE DANCE
+ PINSKI ZOO
+ CARMEL

Friday 19th February £3.00
THE DANCE BAND
featuring Lov Stonebridge, Dick Hansen, John Earl, Rob Townshend, Willie Finlayson & Steve Mullens
+ MACLEAN & MACLEAN

Saturday 20th February £3.00
SECOND IMAGE

Mondau 22nd February £.00
Respomd Records nite with
DOLLY MIXTURE
+ QUESTIONS
+ RIMSHOTS

Tuesday 23rd February £2.00
ZEITGEIST
+ AIRSTRIP ONE
+ DANSE SOCIETY

Wednesday 24th February £2.00
THE STOLEN PETS
+ DIRTY STRANGERS

Thursday 25th February £3.00
ORANGE JUICE

COMING SOON

Friday 26th February £3.00 — **REVILLOS**
Saturday 27th February £3.00 — **INMATES**
Monday 1st March £2.50 — **THE PASSIONS**
Wednesday 3rd March £2.00 — **MAXIMUM JOY**
Thursday 4th March £3.00 — **SPIZZ-ENERGI**
Friday 5th March £3.00 — **BIRTHDAY PARTY**
Saturday 6th March £3.00 — **BUZZZ**

WATCH OUT FOR SUNDAY COMIC CAPERS!
Cheques not acceptable

MCP presents

motörhead

Special Guests
GIRLSCHOOL

ODEON THEATRE, HAMMERSMITH
FRIDAY – MONDAY 26th – 29th MARCH inc.
7.30 pm
Tickets £5.00 £4.50 £3.50
Available from B/O Tel. 01 748 4081 Keith Prowse, LTB, Premier

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MOONLIGHT — STARLIGHT

100 West End Lane — West Hampstead Tube
Sundays 7.30 — 10.30

Thursday 18th February £1.50
THE BLOOMSBURY SET
+ Only After Dark

Friday 19th February £1.75
BLONDES
+ Howard Jones + Dead Sea Sound

Saturday 20th February £1.50
THE GAS
+ The Groom

Sunday Lunchtime 12-2 Free Adm
STRAIGHT FROM THE GROUND

Sunday 21st February £1.00
THE GENTS
+ Virtual Image

Monday 22nd February £1.50
THE NICE MEN
+ The Escorts

Tuesday 23rd February £1.50
VANE
+ Nan Tuck Five

Wednesday 24th February £1.50
VENDINO PACT
+ They Must Be Russians

Thursday 18th February £1.50
CUTTING EDGE
+ Xena Zerox

Friday 19th February £1.50
WHO SAID CHARGE?
+ Curtis

Saturday 20th February £1.50
ALAN GLEN'S BLUES BAND
+ Furniture

Sunday 21st February £1.00
GAZETTA
+ Support

Monday 22nd February £1.00
New Band Night
JELLY ON TELY
+ The Abstractions

Tuesday 23rd February £1.00
New Band Night
RECRUITS
+ Dinky Dean & The Seahorse Angels

Wednesday 24th February £1.00
ACCELERATORS
+ Merry Zap Zap

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 17th February £1.25
LORDS OF THE NEW CHURCH

Thursday 18th February £1.25
THE BARRACUDAS

Friday 19th & Saturday 20th February £1.25
RODDY RADIATION & THE TEARJERKERS

Sunday 21st February £1.00
THE FRUIT EATING BEARS

Monday 22nd February £1.00
LONDON APACHES

Tuesday 23rd February £1.00
THE SWINGING LAURELS

Wednesday 24th February £1.00
THE YA-YA's

Brunel University SU ENTS

BRUNEL KINGDOM ROOM

PRESENTS
UXBRIDGE 39125
in the KINGDOM ROOM

THE THOMPSON TWINS

+ Two Support Bands
WEDNESDAY 24th FEBRUARY 8PM
Adm £2.00

Nationwide Gig Guide

Thursday 18th

Aberdeen Fusion Ballroom: **Blue Rondo A La Turk**
Bath Moles Club: **Blancmange**
Bedford Horse & Groom: **Tobruk**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **The Last Detail**
Birmingham Barrel Organ: **Ida-Red**
Bolton the Gaiety: **The Reporters**
Bradford Manhattan Club: **Xero**
Bradford Metropole (1 in 12 Club): **Yeah Yeah Yeah/Papa Breznhev / The Ray-al Experience**
Brighton Lewes Rd. Inn: **Johnny & The Hurricanes**
Brighton New Regent: **Mari Wilson & The Imaginations / New Moon Through Glass**
Canterbury Art College: **A.B.A / Tony Allen / Captain J. J. Waller**
Chadwell Heath Greyhound: **Le Mat / Vicars Train Set**
Chesterfield Star Inn: **Our Pete & The Wage Slips/ Jumping Jeannie & The 4½ Garden Gnomes**
Colchester Essex University: **Clint Eastwood & General Saint**
Colwyn Bar Dixieland Showbar: **Spider**
Corby Rugby Club: **Energy**
Croydon Cartoon: **The Talkies**
Derby The Blue Note: **Buzzz**
Derby Tiffany's: **Energy**
Durham Brewers Arms: **The Stingrays**
Eastcoate Bottom Line: **Morrissey Mullen**
Glasgow College of Technology: **Radio Ghosts**
Grimsby Humberstone Country Club: **Harry 'Sweets' Edison**
Hanley Victoria Hall: **Depeche Mode**
Hemel Hempstead Cellar Rock Club: **Catcher Mann/The Loyd Bros/Freebird**
High Wycombe Nags Head: **Zoo Radio/Mystique**
Hitchin The Regal: **Cuddly Toys**
Leeds Warehouse: **Eyeless In Gaza/The Nightingales**
Leicester Railway Hotel: **Mandela**
Leven Beach Hotel: **The Dolphins**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **The Tygers Of Pan Tang**
London Brentford Red Lion: **Rodeo**
London Brixton Fair Deal: **Caprice/Brave Face**
London Camden Dingwalls: **The Inmates**
London Camden Dublin Castle: **J. J. & The Flyers**
London Canning Town Bridge House: **Southside Blues Band**
London Central Polytechnic: **The Beatroots**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Brunel**
London Clapham 101 Club: **UP/Sect**
London Covent Garden Rock Garden: **Gene Loves Jezebel/Man Ray**
London Covent Garden The Canteen: **Juice On The Loose**
London Fulham Golden Lion: **The 45's**
London Fulham Greyhound: **Sad Among Strangers/Natural Scientist**
London Fulham King's Head: **Basils Ballsup Band**
London Hammersmith Clarendon Hotel: **Killer / Rock Squad**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Cutting Edge/Xena Zerox**
London Islington Blue Coat Boy: **Infa Riot**
London Islington Hope & Anchor: **The Barracudas**
London Islington Pied Bull: **Peking Opera/The Balloons**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza on the Park: **Blossom Dearie & Dave Frishberg (for a week, except Sunday)**
London Lambeth The Angel: **Apocalypse**
London Marquee Club: **The Meteors**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.2 Hogs Grunt: **Onward International Rhythm Orchestra**
London School of Economics: **Feel & The Speakers**
London Soho Pizza Express: **Ruby Braff/Brian Lemon/Jack Parnell/Len Skeat (until Sunday)**
London Southgate Royalty Ballroom: **Chevrolet/Southern Stompers**
London Stockwell Old Queen's Head: **The Introze/Five-O**
London Stoke Newington Pegasus: **Hank Wangford**
London Strand Lyceum Ballroom: **A Certain Ratio/Maximum Joy**
London Tottenham The Railway: **Studio 2**
London Victoria The Venue: **The Dance/Carmel/Pinski Zoo**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Bloomsbury Set**
London W.1 Club Left at the Whisky A-Go-Go: **Vic Godard & Subway Sect**
London W.1 (Greek St) Le Beat Route: **Body Heat**
London W.1 (Gt. Portland St.) The Albany: **Room 13**
Manchester Apollo Theatre: **Alice Cooper**
Manchester Band on the Wall: **OM**
Manchester The Gallery: **Electra Complex**
Newcastle The Cooperage: **The Rhythm Methodists**
Newcastle The Honeysuckle: **R'n'B Spitfires**
Northampton Sports & Social Club: **Alexis Korner & Colin Hodgekinson**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Caribbean Club: **Dislocation Dance**
Oxford Pennyfarthing: **Treason**
Perth The Grill: **Wreckless Eric**
Peterborough Bull & Dolphin: **Alien**
Peterborough Gladstone Arms: **Energy**
Plymouth Ark Royal: **Magma**
Plymouth Polytechnic: **Dolly Mixture/The Questions/Rimshots**
Portsmouth Rock Garden: **Jets**
Preston Warehouse: **Chron-Gen/Insurgents**
Purley Scarlett's: **Finesse**
Rotherham Travellers Rest: **Whammer Jammer**
Salisbury Grange Hotel: **The Artists**
Sheffield Marples Club: **Artery/Pulp**
Sheffield Polytechnic: **Steel Pulse**
Stafford North Staffs Polytechnic: **John Cooper Clarke**
Sutton Red Lion: **John James**
Whitehaven Civic Hall: **Mike Harding**
Wokingham Angie's: **Red Beans & Rice**

Theatre Of Hate's Kirk Brandon *Pic: Anton Corbijn*

AN INTRIGUING WEEK, with four of the leading new breed of bands setting out on their own headlining tours, to join the dozen or so other top acts already on the road. They are:

● THEATRE OF HATE, whose outing happily coincides with a single on chart. Their most important tour to date opens at Gravesend (Saturday), Brighton (Monday), Keele (Tuesday) and Newcastle (Wednesday).

● THE AU PAIRS, who preview their upcoming single with a string of major concerts, kicking off in Hull (Friday), Coventry (Saturday) and London (Monday), the latter being a special benefit show.

● ORANGE JUICE, who are widely tipped for a rosy future, are promoting their debut LP 'You Can't Hide Your Love Forever'. The Glasgow four-piece start off in Birmingham (Friday), Durham (Saturday), Newcastle (Monday) and Liverpool (Wednesday).

● DOLLY MIXTURE, who are topping a Respond Records package also featuring The Questions and The Rimshots. First gigs are at Plymouth (Thursday), St. Austell (Friday), London The Venue (Monday), Bristol (Tuesday) and Liverpool (Wednesday).

More conservatively, 10c.c. return to the concert trail for the first time in two years, with a near sell-out schedule that begins in Birmingham (Friday), Sheffield (Saturday), Liverpool (Sunday), Bristol (Monday) and Preston (Wednesday) . . . If your tastes extend to the piquancy of THE DUBLINERS, take note that their annual UK tour opens in Croydon on Friday . . . and THE TEARDROP EXPLODES reach the climax of their winter tour, playing their two delayed Hammersmith shows on Sunday and Monday. Finally, the one-off of the week is arguably the No Nukes event at London's Brixton Town Hall on Friday, with CHELSEA and ANTI-PASTI.

Friday 19th

Bangor Univeristy: **Gary Glitter**
Bedford Horse & Groom: **Alien**
Birmingham Aston University: **The Thompson Twins**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Carlton Cinema: **Bo Diddley**
Birmingham Fighting Cocks: **Icarus/Black Knights**
Birmingham Golden Eagle: **Chron-Gen**
Birmingham Imperial Cinema: **Orange Juice / Dislocation Dance**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **10cc**
Birmingham Railway Hotel: **Teuser**
Blackpool J.R.'s: **Spider**
Bournemouth Town Hall: **Crazy Cavan & The Rhythm Rockers**
Bracknell South Hill Park Arts Centre: **Juice On The Loose**
Bradford Palm Cove Club: **Chainsaw**
Braintree Institute: **Figures Of Fun/Invasion**
Bristol Trinity Hall: **The Electric Guitars**
Carlisle Twisted Wheel: **The Cause**
Chadwell Heath Greyhound: **Jackie Lynton Band/Metropones**
Coalville Hugglescote Club: **Jets**
Coventry General Wolfe: **Marillion**
Coventry Ryton Bridge: **Streetlite**
Crewe & Alsager College: **The Microdots**
Croydon Fairfield Hall: **The Dubliners**
Croydon Star Club: **The 01 Band**
Croydon The Cartoon: **The 45's**
Darlington Arts Centre: **Harry 'Sweets' Edison**
Derby (Melbourne) The Blue Bell: **The Second**
Dudley J.B.'s Club: **Red Star Belgrade**
Edinburgh Nite Club: **Sophisticated Boom Boom/Strawberry Switchblade**
Fife St. Andrew's University: **Silly Wizard**
Egham Royal Holloway College: **Darts**
Glasgow Apollo Theatre: **Alice Cooper**
Glasgow Queen Margaret Union: **Wreckless Eric**
Glasgow Tech. Charities Cafe: **Duff Party**
Guernsey C.I. The Hermitage: **The Pulse**
Hitchin The Regal: **Clint Eastwood & General Saint**
Huddersfield Friendly & Trades Club: **Treatment/Agony Column/Big Fat Women Wot Can't Add Up**
Hull Tower Ballroom: **The Au Pairs/Household Name**
Ilford Town Hall: **Second Image**
Ipswich Gaumont Theatre: **Krokus**
Launceston White Horse: **De Metro's**
Leeds Polytechnic: **Steel Pulse**
Leeds University: **Depeche Mode**
Leicester Imperial Hotel: **Mandela**
Leicester Polytechnic: **John Cooper Clarke**
Liverpool Warehouse: **Blue Vein/Savage Lucy**
London Battersea Arts Centre: **Abacus**
London Brentford Red Lion: **Chuck Farley**
London Brixton Fair Deal: **The Cool Notes/The Skank Orchestra**
London Brixton The Fridge: **Maggie Fox & Helen Lederer/Spare Tyre/Mr Clean**
London Brixton Town Hall: **Chelsea/Anti-Pasti**
London Camden Dingwalls: **Johnny & The Hurricanes**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Cold Fish/Last Touch**
London Clapham 101 Club: **The Masked Orchestra/Steve Hooker's Shakers**
London Cockfosters Middlesex Polytechnic: **Miles Over Matter/The Barracudas**
London Covent Garden Rock Garden: **Kabbala/Puzzled But Dancing**
London Covent Garden The Canteen: **Cayenne**
London Elephant & Castle Southbank Polytechnic: **The Distractions**
London Feltham Football Club: **The Frantix**
London Finsbury Park Sir George Robey: **First Offence**
London Fulham Charing Cross Hospital: **Virtual Image**
London Fulham Golden Lion: **The Drivers**
London Fulham Greyhound: **The Blue Cats/King Kurt**
London Fulham King's Head: **Kissing The Pink**
London Hackney Chat's Palace: **Inner City Unit/The Androids Of Mu & Guests**
London Hammersmith Clarendon Hotel: **Blitz/5-0**
London Hampstead Starlight Room: **First Priority/Curtis**
London Herne Hill Half Moon: **Venigmas/The Survivors**
London Islington Blue Coat Boy: **Red Alert**
London Islington Hope & Anchor: **Roddy Radiation & The Tearjerkers**
London Kentish Town Bull & Gate: **Crannog**
London Kensington Imperial College: **The Flying Padovanis/John Watts/The Volcanoes/The Chefs/Paint**
London Lambeth The Angel: **The Persistent Gods**
London Manor Park Three Rabbits: **Paragon**
London Marquee Club: **Limelight/Dark Star**
London Mile End Queen Mary College: **The Beatroots**
London N.4 The Stapleton: **Lower Levels**
London N.W.2 Hogs Grunt: **Rio & The Robots/Sanity Clause**
London Oxford St. 100 Club: **Zila with Dudu Pukwana**
London Peckham Newlands Tavern: **Duphorias Last Dance**
London Plumstead Prince Rupert: **Studio 2**
London Plumstead The Ship: **Vaguely Divine/Quayside Workshop**
London Putney White Lion: **The Papers/Double Vision**
London Shepherds Bush The Bush: **Soma Coma/Restless Architecture**
London Stockwell Old Queen's Head: **Lucky Saddles**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **The Republic**
London Strand King's College: **Ranking Dread**
London Stratford North-East Polytechnic: **A Taxi & The Minicabs**
London Twickenham Black Dog: **The Searchers**
London University Union: **Mari Wilson & The Imaginations/Airphix**
London Victoria The Venue: **The Dance Band**
London West Hampstead Moonlight Club: **The Blondes/Howard Jones/Dead Sea Sound**

□ *CONTINUED OVER*

Nationwide Gig Guide

☐ FROM PREVIOUS PAGE

London Woolwich Thames Polytechnic: **Trimmer & Jenkins**
London W.1 (Baker St.) The Barracuda: **Finesse**
London W.1 (Bond St.) Embassy Club: **The Hollywood Killers**
London W.1 Dover Street Wine Bar: **Dana Gillespie**
Manchester Band on the Wall: **Oduduwa**
Manchester Pips: **Buzzz**
Morecambe Palace Theatre: **Mike Harding**
Newcastle Wallsend Buddle Arts Centre: **John James**
Newcastle-under-Lyme Bridge St. Arts Centre: **Alexis Korner & Colin Hodgekinson**
Newport Harper Adams College: **The Higsons**
Northampton Black Lion: **The World Service**
Northampton The Mailcoach: **The Psy-kicks**
Oxford Caribbean Club: **The West City 5**
Peterborough Brettons: **The Revillos**
Plymouth Ark Royal: **Canyon**
Reading Technical College: **The Meteors**
Redhill Lakers Hotel: **Cuddly Toys/Kissing Sharks**
Stafford Gatehouse Theatre: **Fashion/Gina X**
St. Austell Mid-Cornwall College: **Dolly Mixture/The Questions/Rimshots**
Stirling University: **The R.B.'s**
Sunderland Mayfair Ballroom: **R'n'B Spitfires**
Tolworth Recreation Centre: **Dave Cousins/Paul Brett Band/Brian Willoughby**
Uxbridge Brunel University: **Morrissey Mullen**
Ventnor I.o.W. Old Park Hotel: **The Quiet**
Weymouth Dorset Institute of Higher Education: **The Artists**
Wokingham Angie's: **Jeep**
Worcester College: **The Mood Elevators**

Saturday 20th

Merger: Folkestone

Aberdeen University: **Wreckless Eric**
Aviemore The Centre: **H20**
Aylesbury Friars: **John Otway & Wild Willy Barrett/Marillion**
Birmingham Barrel Organ: **Orphan**
Birmingham Fighting Cocks: **Bee Vamp/Carmel**
Birmingham Mercat Cross: **Handsome Beasts**
Blackpool J.R.'s: **Spider**
Bracknell South Hill Park Arts Centre: **John Kirkpatrick**
Bradford Queen's Hall: **Southern Death Cult**
Bradford University: **Screen 3**
Bristol Bridge Inn: **Streets Ahead**
Bristol Polytechnic: **Mari Wilson & The Imaginations**
Bristol Trinity Hall: **Black Roots/Animal Magic/Paul Daniels/Soul Sister Sherrie**
Carshalton St. Helier Arms: **The Dragons**
Chadwell Heath Greyhound: **The Barracudas/The Act**
Cheltenham St. Paul's College: **The Meteors**
Chester College of Higher Education: **The Microdots**
Chesterfield Brimington Tavern: **Soldier**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Chiddingly Six Bells: **Jodo Main**
Cinderford Rugby Club: **The Nashville Teens**
Cockermouth Horizon Nitespot: **The Cause**
Coventry General Wolfe: **Bo Diddley**
Coventry Lanchester Polytechnic: **The Au Pairs/Tarzan 5**
Croydon Cartoon: **Little Sister**
Doncaster Gaumont Theatre: **Mike Harding**
Dudley J.B.'s Club: **Alternative Route**
Durham University: **Orange Juice / China Crisis**
Edinburgh Nite Club: **Durutti Column**
Edinburgh University: **Those French Girls**
Folkestone Leas Cliff Hall: **Merger**
Gravesend Woodville Hall: **Theatre Of Hate**
Grimsby Community Centre: **Chron-Gen**
Guildford The Royal: **Hipnosis**
Hatfield The Forum: **The Dubliners**
High Wycombe Nags Head: **The Survivors**
Ipswich Gaumont Theatre: **The Revillos**
Keighley Victoria Hall: **Crazy Cavan & The Rhythm Rockers**
Kettering Rising Sun: **The World Service**
Leeds Royal Park Hotel: **Whammer Jammer**
Leeds Warehouse: **Buzzz**
Leicester University: **Killing Joke**
Liverpool Adams Club: **It's Immaterial**
Liverpool Warehouse: **The Higsons/High V**
London Battersea The Latchmere: **The Extraordinaires**
London Bayswater Zigzag Club: **Blancmange/Danse Society/Calling Hearts/Ground Zero**
London Brentford Red Lion: **Book 'Em & Risk It**
London Brixton Fair Deal: **Praying Mantis/Bailey Brothers**
London Brixton The Fridge: **The El Trains**
London Camden Dingwalls: **Diz & The Doormen/The Republic**
London Camden Dublin Castle: **The 45's**
London Camden Grapes: **Tarantula**
London Canning Town Bridge House: **Park Avenue**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **Go Fundamental/Perry & The Gook**
London Covent Garden Rock Garden: **Dislocation Dance**
London Covent Garden Seven Dials: **The Breakfast Band**
London Covent Garden The Canteen: **Johnny M & The Uptown Rhythm**
London Deptford The Duke: **Studio 2**
London Fulham Golden Lion: **Jackie Lynton Band**
London Fulham Greyhound: **Deke Leonard Band/Empty Vessels**
London Fulham King's Head: **Salt**
London Hammersmith Clarendon Hotel: **Hidden Charms/The Joints**
London Hammersmith Lyric Theatre (lunchtime, free): **Spirit Level**
London Hammersmith Odeon: **Krokus**
London Hammersmith Riverside Studios: **Double Image**
London Hampstead Starlight Room: **Alan Glen's Blues Band/Furniture**
London Herne Hill Half Moon: **A Bigger Splash/Dance On A Telephone**
London Highgate Jacksons Lane Community Centre: **Root Jackson & The G.B. Blues Co**
London Islington Blue Coat Boy: **Blitz**
London Islington Hope & Anchor: **Roddy Radiation & The Tearjerkers**
London Islington Pied Bull: **Conflicts/Sinix/Anfrax**
London Lambeth The Angel: **The Papers/Mouse & The Underdog**
London Leicester-Square Centre Charles Peguy: **Macondo**
London Marquee Club: **Siam**
London Middlesex Hospital: **A.B.A/Tony Allen/Captain J. J. Walker**
London N.19 Caxton House: **Jam Today**
London N.W.2 Hogs Grunt: **Black Market/Driver**
London Putney Star & Garter: **Trimmer & Jenkins**
London Putney White Lion: **Sam Mitchell Band**
London Regents Park Cecil Sharp House: **Roger Watson**
London Stockwell Old Queen's Head: **Tilt**
London Stoke Newington Pegasus: **Big Chief**
London Strand King's College (lunchtime): **Dr Sax & The Acetones**
London Victoria The Venue: **Second Image**
London Tottenham-Court Rd. The Horseshoe: **Finesse**
London Twickenham Black Dog: **Johnny & The Hurricanes**
London West Hampstead Moonlight Club: **The Gas**
London Woolwich Thames Polytechnic: **The Passage**
London W.1 (Bond St.) Embassy Club: **Head**
London W.1 Dover Street Wine Bar: **Freehand**
Manchester Band on the Wall: **Alan Hare Octet**
Manchester Polytechnic: **The Cheaters**
Manchester Portland Bars: **The Permanents**
Manchester The Gallery: **Victor Mature/Bob Sleigh & The Crestas/The Brilliantines**
Manchester University: **Chris Sievey**
Middlesbrough Yorkshire Dragoon: **John James**
Newcastle City Hall: **Depeche Mode**
Newcastle University: **Steel Pulse**
Northampton Lings Forum: **Bauhaus**
Northampton Queens Park Working Men's Club: **Energy**
Northampton Spinney Hill Hall: **Jets**
Oxford Pennyfarthing: **Splash**
Peebles Social Club: **The Dolphins**
Plymouth Ark Royal: **The Heat**
Portsmouth Polytechnic: **The Artists**
Portsmouth The Green Man: **Secrets In Whispers**
Redditch The Fox: **Escha**
Retford Sports Centre: **Bikini Atoll**
Sheffield City Hall: **10cc**
Shifnall Star Hotel: **Another Dream**
Southampton Joiners Arms: **Games To Avoid/New Red Radio**
Southampton University: **The Thompson Twins**
Stafford Cabin Theatre: **Bizarre Unit**
St. Albans City Hall: **Morrisey Mullen**
St. Austell Cornwall Coliseum: **De Metro's**
Tolworth Recreation Centre: **Gary Glitter**
Wallasey Dale Inn: **Rockin Horse**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **John Spencer Band**
Wokingham The Ship Inn: **Dr Sax & The Acetones/Movita**
Wolverhampton Polytechnic: **John Cooper Clarke**
Yeovil The Great Lyde: **The Headless Horsemen**

Sunday 21st

Killing Joke: Manchester

Aberdeen Copper Beech: **Red Circus / Coincidence**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Brighton Jenkinson's: **The Thompson Twins**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Chadwell Heath Greyhounds: **Beggars Opera**
Colchester Embassy Suite: **Finesse**
Croydon Cartoon: **The Drivers**
Croydon Warehouse Theatre: **Attila The Stockbroker / The Newtown Neurotics**
Derby Playhouse Theatre: **Alexis Korner & Colin Hodgekinson**
Dundee Bonar Hall: **OM**
Exeter University: **The Time**
Falmouth Laughing Pirate: **De Metro's**
Gillingham King Charles Hotel: **Shakatak**
Glasgow Maistro's: **Fashion / Gina X**
Glasgow Tiffany's: **Depeche Mode**
Glenrothes Rothes Arms: **Wreckless Eric**
Hartlepool Birds Nest: **Partners In Crime**
Hatfield Polytechnic: **Raven**
High Wycombe Nags Head: **The Alligators**
Hull Tower Ballroom: **The Tygers Of Pan Tang / Raider / Salem**
Ilford The Cranbrook: **Paragon**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Royal Park Hotel (lunchtime) and Central Station (evening): **Volunteers**
Little Sutton Municipal Golf Club: **Strawhead**
Liverpool Empire Theatre: **10cc**
Liverpool Warehouse: **John Cooper Clarke**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Brentford Red Lion: **Roadworks (lunchtime) / Rodeo (evening)**
London Brixton Fair Deal: **Diversen / Dawgs**
London Camden Dublin Castle: **The Road Apples**
London Canning Town Bridge House: **Roy Weard's Last Post**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Results**
London Clapham 101 Club: **True Life Confessions**
London Covent Garden Rock Garden: **The Flats / The Stools / The Human Beings**
London Covent Garden The Canteen: **Dave Chambers Duo**
London Duke of York's Theatre: **Ian Carr's Nucleus / Mike Garrick's Trio / Stinky Winkles**
London Finchley Torrington: **Morrissey Mullen**
London Fulham Golden Lion: **Nightwork**
London Fulham Greyhound: **Studio 2 / Curtis**
London Fulham King's Head: **Rye & The Quarterboys**
London Hammersmith Clarendon Hotel: **The Toy Dolls**
London Hammersmith Lyric Theatre (El Salvador benefit): **Charlie Dore / Paul Jones & The Blues Band / Debbie Bishop / Pookiesnackenburger / Alexei Sayle etc.**
London Hammersmith Palais: **The Teardrop Explodes**
London Islington Hope & Anchor: **Fruit Eating Bears**
London Islington Pied Bull: **Jelly On Telly / The Abstractions**
London Marquee Club: **Chelsea**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London N.W.2 Hogs Grunt: **Dave Shepherd Band**
London Oxford St. 100 Club (lunchtime): **Jim Mullen**
London Stoke Newington Pegasus: **The Breakfast Band**
London Stratford Green Man (lunchtime): **The Funky B's**
London Twickenham Black Dog: **Trimmer & Jenkins**
London West Hampstead Moonlight Club: **Straight From The Ground (lunchtime) / The Gents and Virtual Image (evening)**
London Wimbledon Nelson's Club: **The Deltas**
London W.9 Zigzag Club: **Ranking Dread / Man And Man**
London W.C.1 New Merlin's Cave: **The Excellos**
Manchester Rotters: **Killing Joke**
Newquay Central Hotel: **The Winners**
Northampton The Morris Man: **The Psy-kicks**
Plymouth Ark Royal: **Canyon (lunchtime) / Direct Lines (evening)**
Pontefract Blackamore Head: **Soldier**
Poynton Folk Centre: **Freddy White / Abalon**
Reading Hexagon Theatre: **The Dubliners**
Sheffield Crucible Theatre: **Mike Westbrook Orchestra**
Stanmore Middlesex & Herts Country Club: **Clodagh Rodgers**
Stockport Davenport Theatre: **Mike Harding**
Windsor Blazers: **Showaddywaddy (for a week)**
Wokingham Angie's: **Keef Hartley Band**

Monday 22nd

The Teardrop Explodes: Hammersmith

Aberdeen Bobbin Mill: **OM**
Birmingham Barrel Organ: **Mayday**
Birmingham Holy City Zoo: **Buzzz**
Birmingham Mercat Cross: The Thrillers
Birmingham Railway Hotel: **Chainsaw**
Brighton Top Rank: **Theatre Of Hate**
Bristol Colston Hall: **10C.C.**
Bristol Granary: **Chron-Gen**
Chadwell Heath Greyhound: **Desolation Angels**
Coventry Warwick University: **Mike Westbrook Orchestra**
Croydon Cartoon: **Detente**
Edinburgh Valentino's: **Fashion/Gina X**
Folkestone Leas Cliff Hall: **The Dubliners**
Gateshead The Honeysuckle: **Juke**
Greenock Victorian Carriage: **Wreckless Eric**
Huddersfield Star Bar: **Shakatak**
Hull Tower Ballroom: **Depeche Mode**
Ilford Cauliflower Hotel: **Original East Side Stompers**
London Brentford Red Lion: **The 45's**
London Brixton Fair Deal: **Johnny & The Hurricanes**
London Camden Dingwalls: **The Volcanos/Metro's/Restless Architecture**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Clapham 101 Club: **Two Faced / Whispered Pleasure**
London Covent Garden Rock Garden: **The Signals / Apocalypse / The Heartbeats**
London Covent Garden The Canteen: **Dominic & Dylan**
London Deptford New Albany Empire: **Bo Diddley / The BMT's**
London Finsbury Park Sir George Robey: **Oxy & The Morons / Dali's Car**
London Fulham Greyhound: **Tank / Brunel**
London Fulham King's Head: **Ginger**
London Hammersmith Palais: **The Teardrop Explodes**
London Hampstead Starlight Room: **Jelly On Telly / The Abstractions**
London Holloway North Polytechnic: **The Au Pairs / 23 Skidoo**
London Islington Hope & Anchor: **The London Apaches**
London Islington Pied Bull: **Soma Coma**
London Kentish Town Bull & Gate: **Big Chief**
London Marquee Club: **Crown Of Thorns**
London N.W.2 Hogs Grunt: **Taxi**
London Oxford St. 100 Club: **Mike Mower Quartet**
London Peckham Walmer Castle: **Actified/Urban Dissidents**
London Putney Half Moon: **Freddie White**
London Stockwell Old Queen's Head: **Marshall Big Bull**
London Stoke Newington Pegasus: **The Cannibals**
London Victoria The Venue: **Dolly Mixture / The Questions / Rimshots**
London West Hampstead Moonlight Club: **The Nice Men / The Escorts**
London W.1 (Baker St.) The Barracuda: **King Trigger / Gene Loves Jezebel**
London W.1 (Maddox St.) Gillrays Bar: **Fred Rickshaw's Hot Goolies**
London W.1 (Margaret St.) Xclusiv Club: **Killer Wales**
London W.1 (Old Burlington St.) Legends: **Haze**
Manchester Band on the Wall: **The Colours Out Of Time / Dr. Filth / One Million Fuzztone Guitars**
Manchester (Chorlton) Lamplight Club: **Special 20**
Manchester (Clifton) Bee Hive Hotel: **Rockin Horse**
Manchester Golden Garter: **The Stylistics (for a week)**
Manchester The Ritz: **A Certain Ratio / Swamp Children / 52nd Street**
Middlesbrough Teesside Polytechnic: **John Cooper Clarke**
Newcastle Soul Kitchen: **Orange Juice / Dislocation Dance**
Nottingham Heart Good Fellow: **Twist & Perverse**
Nottingham Rushcliffe Leisure Centre: **Alexis Korner & Colin Hodgekinson**
Oxford Scamps: **Buzzz**
Reading University: **Pookiesnackenburger**
Sheffield Marples Club: **The Meteors**
Southend Zero Six: **New Recruits**
Stockport Davenport Theatre: **Mike Harding**
Watford Bailey's: **Grace Kennedy (for a week)**
York University: **Killing Joke**

Tuesday 23rd

Gary Glitter: Hitchin

Birmingham Barrel Organ: **Cromo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Blackpool Cleveleys Hotel: **Raven**
Bracknell South Hill Park Arts Centre: **San Jacionto**
Bristol Polytechnic: **Dolly Mixture / The Questions**
Bury The Derby Hall: **Victor Brox Blues Train**
Chadwell Heath Electric Stadium: **Cuddly Toys**
Coventry Apollo Theatre: **Mike Harding**
Croydon Cartoon: **Briar Rabbit**
Croydon Sinatra's: **Bo Diddley**
Dundee Angus Hotel: **Wreckless Eric**
Egremont Rugby Club: **The Cheaters**
Glasgow Third Eye Centre: **OM**
Hartlepool Nursery Inn: **John James**
Hitchin The Regal: **Gary Glitter**
Keele University: **Theatre Of Hate**
Leeds Fforde Green Hotel: **Johnny & The Hurricanes**
Leeds Parkers Wine Bar: **Xero**
Leicester Braunstone Hotel: **Harry 'Sweets' Edison**
London Battersea The Latchmere: **The Extraordinaires**
London Brixton Fair Deal: **Rhyder / Trespass**
London Camden Dingwalls: **Jools Holland & His Millionaires / The Wealthy Tarts**
London Camden Grapes: **Stan Greig**
London Canning Town Bridge House: **Low Profile**
London Canning Town The Balmoral: **The Wreckangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Clapham 101 Club: **The Balloons**
London Covent Garden Rock Garden: **G.B. Rockers / The Trip / Pleasure Dome**
London Covent Garden The Canteen: **Mitch Dalton's Jam Band**
London Deptford New Albany Empire: **Rip Rig & Panic**
London Fulham Golden Lion: **De Metro's**
London Fulham Greyhound: **Jenny Darren Band / Kleen Heels**
London Fulham King's Head: **John Spencer Band**
London Hammersmith Palais: **Killing Joke / Aztec Camera / UK Decay**
London Hampstead Starlight Room: **The Recruits / Dinkie Dean & The Seahorse Angels**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **The Swinging Laurels**
London Islington Pied Bull: **Parisienne Swing**
London Marquee Club: **The Onlookers / The Times**
London N.W.2 Hogs Grunt: **Brian Knight Band**
London Oxford St. 100 Club: **Discharge**
London Soho Piza Express: **All-Star Jazzband with Ruby Braff**
London Stoke Newington Pegasus: **The 45's**
London Tottenham-Court Rd. The Horseshoe: **Fear Of Falling**
London West Hampstead Moonlight Club: **Epsilon**
London W.1 (Dean St.) Gossips: **The 4 Skins**
London W.1 (Old Burlington St.) Legends: **Competition**
London W.1 (Werdour St.) A-Go-Go: **Nick Plytas**
Manchester Band on the Wall: **State Rhapsody Orchestra**
Manchester The Gallery: **Vacant Hearts**
Nottingham Browns: **Juice On The Losse**
Oxford Blades: **Shakatak**
Plymouth Top Rank: **Chron-Gen**
Reading Univserity: **The Thompson Twins**
Rickmansworth Watersmeet: **Marillion**
Salford University: **Modern Romabce**
Swindon Brunel Rooms: **The Force**
Swindon Wyvern Theatre: **The Dubliners**

Wednesday 24th

Orange Juice: Liverpool

Aberdeen Valhallas: **Sophisticated Boom Boom**
Batley Frontier Club: **The Jets**
Birmingham Aston University: **Lost Cause**
Birmingham Barrel Organ: **021**
Birmingham Odeon: **Mike Harding**
Birmingham Quinton Punchbowl: **Teaser**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Blackburn Bay Horse Inn: **Raven**
Brighton Top Rank: **Killing Joke/Aztec Camera**
Cardiff Great Western Hotel: **Harry 'Sweets' Edison**
Carlisle The Pagoda: **The Cheaters**
Chadwell Heath Greyhound: **Inner Vision/Tangeant**
Cheltenham Plough Inn: **Roadsters**
Corby Strathclyde Hotel: **Mezza Forte**
Coventry General Wolfe: **Johnny & The Hurricanes**
Croydon Cartoon: **Jenny Darren Band**
Doncaster Radburn Club: **Whammer Jammer**
Edinburgh Bedlam Theatre: **OM**
Edinburgh Buster Brown's: **The R.B.'s**
Hanley The Vine: **The Bible For Dogs**
Hastings Downtown Club: **Buzzz**
Irvine Amanda's Disco (afternoon): **The Dolphins**
Leeds Pack Horse Hotel: **Xero**
Liverpool Rotters: **Shakatak**
Liverpool University: **Orange Juice / Dislocation Dance**
Liverpool Warehouse: **Dolly Mixture/The Questions**
London Battersea Arts Centre: **Major Wiley**
London Battersea The Latchmere: **Studio Two**
London Brixton Fair Deal: **Cuddly Toys / Last Few Days**
London Camden Dingwalls: **Morrissey Mullen**
London Camden Dublin Castle: **The Jukes**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **3P Sweet**
London Covent Garden Rock Garden: **The Feelers/ Paris**
London Covent Garden The Canteen: **Jimmy Witherspoon Benefit Night**
London Fulham Golden Lion: **The Hollywood Killers**
London Fulham Greyhound: **The Waves/Man Alive**
London Fulham King's Head: **Fruit Eating Bears**
London Hampstead Starlight Room: **Accelerator/The Merry Zap Zaps**
London Highgate Jacksons Lane Community Centre: **Paul Castle**
London Islington Hope & Anchor: **The Ya-Ya's**
London Islington Pied Bull: **Bob Guthrie**
London Kensington Imperial College: **Weekend featuring Alison Statton & Stuart Moxham**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **The Barracudas**
London N.W.2 Hogs Grunt: **The Creamies**
London Peckham Walmer Castle: **The Firm/The Elite**
London Plumstead The Ship: **The Papers/The Blackout**
London Soho Pizza Express: **Ruby Braff Group**
London Stockwell Old Queen's Head: **Ghost**
London Tottenham The Railway: **De Metro's**
London Twickenham Black Dog: **Johnny Mars Band**
London West Hampstead Moonlight Club: **Vendino Pact/They Must Be Russians**
London Wimbledon Nelson's Club: **Juice On The Loose**
London W.1 (Dean St.) Gossips: **The Marble Staircase**
London W.1 (Old Burlington St) Legends: **Private Lives**
Manchester (Ashton) Shades: **The Politicians**
Manchester Band on the Wall: **Root Jackson & The G.B. Blues Co**
Manchester Fagins: **Fashion/Gina X**
Manchester Hollins College: **Special 20**
Milton Keynes Peaches: **John Cooper Clarke**
Milton Keynes Ye Old Swan: **The Psy-kicks**
Newcastle Mayfair Ballroom: **Theatre Of Hate**
New Romney The Seahorse: **J.C.B. & The Excavators**
Norwich East Anglia University: **Depeche Mode**
Nottingham Black Boy Inn: **Tim Whitehead's Borderline**
Plymouth Ark Royal: **Quarry**
Portsmouth Polytechnic: **The Time**
Portsmouth South Pier Gaiety Bar: **Rip Rig & Panic**
Preston Guildhall: **10c.c.**
Sheffield George IV Hotel: **Alexis Korner & Colin Hodgekinson**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **The Inversions**
Stirling Avantgarde Club: **Wreckless Eric**
Swansea University: **The Beatroots**
Wolverhampton Cosford Oakleaf Club: **The Nashville Teens**

LIVE ADS (01-261 6153)

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 18th February — £1.25
SAD AMONG STRANGERS
+ Natural Scientist

Friday 19th February — £1.50
THE BLUE CATS
+ King Kurt

Saturday 20th February — £1.50
DEKE LEONARD BAND
+ Empty Vessels

Sunday 21st February — £1.00
STUDIO 2
+ Curtis

Monday 22nd February — £1.25
TANK
+ Brunel

Tuesday 23rd February — £1.25
THE JENNY DARREN BAND
+ Kleen Heels

Wednesday 24th February — £1.25
THE WAVES featuring Kimberly Rew ex Soft Boys
+ Man Alive

HAMMERSMITH PALAIS
Derek Block presents

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THE BELLE STARS
Mouth

TUESDAY 16th MARCH 7.30pm
All tickets £3.25
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MIKE WESTBROOK ORCHESTRA
play **'THE CORTEGE'**

for voices and jazz orchestra by Mike Westbrook. Text by Lorca, Rimbaud, Blake etc, edited by Kate and Mike Westbrook.

FEBRUARY
Fri 19 — LEEDS Playhouse 11.15pm
Sun 21 — SHEFFIELD Crucible Theatre 7.30pm
Mon 22 — COVENTRY Warwick Un. Arts Centre 7.30pm
Thurs 25 — TELFORD Madeley Court Theatre, 8pm
Sat 27 — DARLINGTON Q.E VI Form College, 8pm
Sun 28 — NOTTINGHAM Playhouse, 8pm

Further details from the venues or from:
Contemporary Music Network
Arts Council of G.B.
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TICKETS £1.75 advance
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FRIDAY 26th FEB.
8pm · MIDDLESEX POLY · Hendon

DIVERSEN at the BARRACUDA
1 BAKER St, W1 (903 2062)

Monday 22nd February
KING TRIGGER
+ Gene Loves Jezebel

Monday, 1st March
WAY OF THE WEST
+ Support

9.30 pm — 2.00 am
The best dance music in town spun by Parody.
75 — "a double act"

Due to a printing error, **FASHION** played Tuesday, 16th February and not Thursday, 16th February, as advertised
DIVERSEN AND THE DOGS
are also playing at the Brixton Fair Deal (formerly Astoria) on **Sunday, 21st February**

BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 18th February — £1.50
Floss Rock Show
EXCALIBUR

Friday 19th February — £1.50
Sorry The BUSINESS *Will Not Be Appearing*
STEALER + Support

Saturday 20th February — £1.50
FLESH FOR LULU
+ Duphoria Last Dance

Sunday 21st February — £1.25
KAN – KAN + Passion Puppets

Monday 22nd February — £1.00
THE GASH + Support

Tuesday 23rd February — £1.00
HERETIC + Support

Thursday 25th February — £1.50
Floss Rock Show
HUNTER

Friday 26th February — £1.50
GATECRASHERS
+ Wet Paint Theatre + Whispered Pleasure

THE ANGEL
on Lambeth Walk, SE11
01-735 4309
(Lambeth North Tube)

Thursday 18th February — £1.00
ANGELS ONE-FIVE

Friday 19th February — £1.00
THE PERSISTANT GODS
+ Support

Saturday 20th February — £1.00
THE PAPERS
+ Mouse & The Underdog

Sunday 21st February — £1.00
MIDNITE MOVIE

Monday 22nd February — £1.00
VISA

Tuesday 23rd February — £1.00
DIZ AND THE DOORMEN

Wednesday 24th February — £1.00
MIDNITE MOVIE

Thursday 25th February — £1.00
WET PAINT THEATRE COMPANY

Friday 26th **BABY 'N' THE MONSTERS**

Saturday 27th **THE FLAT TOPS**

JACKSONS
Jacksons Lane
Community Centre,
Archway Road, London N6
Opp. Highgate tube
Tel 340 5226

SATURDAY,
20th FEBRUARY 8pm

THE GB BLUES CO
WITH
ROOT JACKSON
Plus
NO COMMENT
Members £1.50 Others £2.00

THE GREYHOUND
900 High Road,
Chadwell Heath, Essex
Nearest B/R Goodmayes or Chadwell Heath.
No 98 Night Bus to Central London

Thursday 18th February — £1.00
8pm — 12pm
Psychedelic evening
LE MAT
+ Vicars Train Set

Friday 19th February — £1.50
8pm — 12pm
Rock with
JACKIE LYNTON BAND
+ Metropones

Saturday 20th February — £1.50
8pm — 12pm
Psychedelic evening
BARRACUDAS
+ The Act

Sunday 21st February — £1.00
8.30 — 10.30
Electronic nite
BEGGARS OPERA

Monday 22nd February — £1.00
8pm — 12pm
Heavy Rock
DESOLATION ANGELS
+ Del Stevens

Tuesday 23 February — Closed
Wednesday 24th February — £1.00
8pm — 12pm
Kosmik Rock
INNER VISION
+ Tangeant

Thursday 25th February — £1.00
8pm — 12pm
Mod night with
0.0.7.
+ The Reaction

Scala CLUB CINEMA
KINGS CROSS 278 0052 / 0051

Thursday 18th February
Hawk's
TWENTIETH CENTURY
1.10, 4.25, 7.35
+ Hitchcock's
MR AND MRS SMITH
2.45, 6.00, 9.05
Friday 19th February
London Premiere of Sci-Fi
PATRICK
1.00, 3.00, 5.00, 7.00, 9.00
Saturday 20th February
Robbie The Robot Double
FORBIDDEN PLANET
+ **INVISIBLE BOY** 1.00
/**MONSTER ON CAMPUS**
+ **TARANTULA**
+ **SPACE CHILDREN**
+ **INCREDIBLE SHRINKING MAN**
+ **3D CREATURE FROM THE BLACK LAGOON**
Saturday 11.30
SHIVERS
+ **NIGHT OF THE LIVING DEAD**
+ **RABID**
+ **ZOMBIES**
+ **THE BROOD**
Sunday 21st February
1.00, 4.30 **SOLARIS**
8.00 **DEMON**
+ 9.35 **THE HOWLING**
Monday 22nd February
THIS ISLAND EARTH
1.20, 4.25, 7.30
+ **WAR OF THE WORLDS**
5.05, 9.05
Tuesday 23rd February
ALIEN
3.30, 7.00
+ **DAY THE EARTH STOOD STILL**
5.40, 9.10
Wednesday 24th February
FANTASTIC SUPERFAST SCI-FI FILM FEST
1.00, 4.15, 7.30
Thursday 25th February
DEVIL GIRLS FROM MARS
4.40, 7.05
+ **FIRE MAIDENS FROM OUTER SPACE**
6.00, 8.30

Cinemas

ABC West End Film Guide EMI

ABC 1 & 2 SHAFTESBURY AVE.
Sep Perfs ALL SEATS BKBLE LAST Perf
Mon-Fri. All wknd perfs. Bar, pkg nearby
1: **RAGTIME** (AA)
Wk & Sun 1.30, 4.30, 7.50 Late show Sat 10.55
2: **CHANEL SOLITAIRE** (AA)
Wk & Sun 2.00, 5.15, 8.15

ABC 1 2 3 4 & 5 FULHAM RD.
Seats Bkble Last Sep Prgs. L'cnd Bar
Doors open 15 mins prior
1: **RAGTIME** (AA)
Sep Progs Wk & Sun 1.45, 5.00, 8.30
2: **ARTHUR** (AA)
Sep Progs Wk & Sun 2.00, 5.00, 8.30
3: **BODY HEAT** (X)
Sep Progs Wk & Sun 2.00, 5.00, 8.40
4: **GALLIPOLI** (A)
Sep Progs Wk & Sun 1.45, 5.00, 8.45
5: **CHANEL SOLITAIRE** (AA)
Sep Progs Wk & Sun 2.00, 5.00, 8.35

ABC 1 2 3 BAYSWATER QUEENSWAY
1: **RAGTIME** (AA)
Progs 1.30, 4.30, 7.35 Sun 4.30, 7.30
Late Show Fri & Sat 11.00
2: Thurs for 3 days **ARTHUR** (AA)
Progs 2.50, 5.25, 8.00. Late Show Fri & Sat 11.00
From Sun **SPIRIT OF THE WILD** (U)
Progs 2.00, 4.50, 7.40 Sun 4.45, 7.35
3: Thurs for 3 days **BODY HEAT** (X)
Progs 2.15, 5.00, 7.50 Late Show Sat 11.00
From Sun **ARTHUR** (AA)
Progs 2.50, 5.25, 8.00 Sun 5.15, 7.50

ABC 1 2 3 & 4 EDGWARE RD.
1: Thurs for 3 days **BODY HEAT** (X)
Progs 2.30, 5.10, 7.50 Late Show Fri & Sat 11.15
2: **WARRIORS** (X) Wk & Sun 5.00, 9.00
DOGS OF WAR (X)
2.45, 6.00 Sun 6.40 Fri & Sat 11.15
3: **CHRISTIANE F** (X) (English Version)
2.45, 5.35, 8.25 Sun 5.35, 8.25
Progs 2.20, 5.05, 7.55 Sun 5.05, 7.55
Late Show Fri & Sat 11.15
4: Thurs for 3 days **ARTHUR** (AA)
Progs 3.15, 5.40, 8.05 Sun 5.40, 8.05
Late Show Sat 11.15
From Sun **BODY HEAT** (X)
3.05, 5.45, 8.35 Sun 5.45, 8.35
Progs 2.30, 5.10, 7.50 Sun 5.10, 7.50

ENQUIRIES for all ABC West End Cinemas & Greater London
RING TELEDATA 01 200 0200 (24 HRS)
Progs at all cinemas subject to late change

MCP presents
Blackfoot
+ GUESTS

ODEON THEATRE, BIRMINGHAM
MONDAY 5th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 021 643 6101

APOLLO THEATRE, MANCHESTER
WEDNESDAY 7th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 061 273 1112

APOLLO THEATRE, GLASGOW
FRIDAY 9th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 041 332 9221

EMPIRE THEATRE, LIVERPOOL
SUNDAY 11th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 051 709 1555

ASSEMBLY ROOMS, DERBY
MONDAY 12th APRIL 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0332 31111
and Select a Disc, Nottingham

CIVIC HALL, WOLVERHAMPTON
WEDNESDAY 14th APRIL 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0902 28482

DE MONTFORT HALL, LEICESTER
FRIDAY 16th APRIL 7.30 pm
Tickets £4.00
Available from B/O Tel: 0533 544444

CITY HALL, SHEFFIELD
SATURDAY 17th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 0742 735295

GAUMONT THEATRE, SOUTHAMPTON
MONDAY 19th APRIL 7.30 pm.
Tickets £4.00, £3.50, £3.00
Available from B/O Tel: 0703 29772

GAUMONT THEATRE, IPSWICH
TUESDAY 20th APRIL 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0473 53641

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Mark Steels

18 Feb	CIVIC HALL	Aylesbury
24 Feb	ABC	Nottingham
28 Feb	GAUMONT	Sheffield
28 Feb	HIPPODROME	Wrexham
3 Mar	ABC	Derby
10 Mar	ABC	Leicester
10 Mar	ODEON	Sunderland
17 Mar	ABC	Newcastle-on-Tyne
17 Mar	PLAYHOUSE	Berwick-on-Tweed
24 Mar	ABC	Aberdeen
24 Mar	SCALA	Kings Cross London
31 Mar	ABC	Greenock
31 Mar	ABC	Southend
7 Apr	ABC	Kirkcaldy
7 Apr	ABC	Luton
11 Apr	ODEON	Bishop Auckland
11 Apr	MAXINE Cine2	Blackwood
14 Apr	ABC	Falkirk
21 Apr	ABC	Kilmarnock
21 Apr	ABC	Peterborough
28 Apr	ABC	Dumfries
28 Apr	ABC	Northampton
5 May	GAUMONT	Bournemouth
5 May	ABC	Middlesborough
11 May	ODEON	Brighton
12 May	ABC	York
19 May	ODEON	Portsmouth
19 May	ABC	Doncaster
26 May	GAUMONT	Bristol
26 May	ABC	Bradford
June	ODEON	Colchester

(check cinema for date)
CHECK CINEMAS FOR TIMES

RUST NEVER SLEEPS U

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LIVE ADS (01-261 6153)

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+ GUESTS

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GUILD HALL, PORTSMOUTH
MONDAY MARCH 22nd 7.30 pm.
Tickets £3.75 Available from B/O Tel: 0705 824355

BRIGHTON CENTRE
TUESDAY MARCH 23rd 7.30 pm.
Tickets £3.65 Available from B/O Tel: 0273 202881

DE MONTFORT HALL, LEICESTER
THURSDAY MARCH 25th 7.30 pm.
Tickets £3.75 Available from B/O Tel: 0533 544444

APOLLO THEATRE, GLASGOW
FRIDAY MARCH 26th 7.30 pm.
Tickets £3.75, £3.50, £3.25 Available from B/O Tel: 041 332 9221

ASSEMBLY ROOMS, DERBY
MONDAY MARCH 29th 7.30 pm.
Tickets £3.75 Available from B/O Tel: 0332 31111

APOLLO THEATRE, MANCHESTER
TUESDAY MARCH 30th 7.30 pm.
Tickets £3.75, £3.50, £3.25 Available from B/O Tel: 061 273 1112

COLSTON HALL, BRISTOL
FRIDAY APRIL 2nd 7.30 pm
Tickets £3.75, £3.50 Available from B/O Tel: 0272 291768

VICTORIA HALL, HANLEY
THURSDAY APRIL 1st 7.30 p.m.
Tickets £3.75 Available from Mike Lloyd Music Hanley and Newcastle and Lotus Records Stafford

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FEB 19

JOBS NOT BOMBS GIG

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with

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LATE BAR - AT MIDDX POLY ALL SAINTS SITE, BR. WHITE HART LNE. OR ⊖ WOOD GREEN THEN W3 BUS

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Design: David Moore, Geoffrey Hart Associates 01-837-1428

FEB 19

MCP presents

SCORPIONS

ODEON THEATRE, HAMMERSMITH + Guests

FRIDAY 23rd APRIL 8.00 p.m.
SATURDAY 24th APRIL 8.00 p.m.

Tickets £4.00 & £3.50 Available from B/O Tel. 01 748 4081/2 and usual agents

Note change of date tickets purchased for 25th February are valid for Friday 23rd April

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Jazz Week

Camden Jazz Week March 15–20

Monday 15	Art Ensemble of Chicago Great Black Music: 'Ancient to the Future'
Tuesday 16	Muhal Richard Abrams Quartet + Trevor Watts Moiré Music
Wednesday 17	The Timeless All Stars featuring Harold Land/Bobby Hutcherson/ Curtis Fuller/Cedar Walton/ Buster Williams/Billy Higgins + Martin Drew Band
Thursday 18	A Jazz-funk-salsa Special with Breakfast Band/ Cayenne/Inversions
Friday 19	Special guest to be announced
Saturday 20	Dexter Gordon/Johnny Griffin Quintet + Chris Hunter Band

Telephone (01) 267 2564
Ticket Prices: £2.50 – £5.50

Jazzcentre
CAMDEN FESTIVAL

Round House,
Chalk Farm Road,
NW1 8BG

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MONDAY FEB 22nd 8.00 – 11.30
£2.50 : £1.50 UB40 Holders
Tickets available from Rough Trade, Honky Tonk and Bonaparte (Kings X)

DISRUPTORS

1 Baker Street
Open 10pm — 3am
Thursday February 18th
Physical Conversation

FLEX

Adm. £3.00

Legends

Monday 22nd February
HAZE
Tuesday 23rd February
COMPETITION
Wednesday 24th February
PRIVATE LIVES
Admission £3.00 8 til late
½ price drinks up to 11pm
Restauarant open from 6.30pm — Set meal £7.50 includes free admission to see the band
LEGENDS
29 Old Burlington St W1
437 9933/491 7218
Bookings 602 5975

KINGS HEAD
4 Fullham High St, SW6 736 1413

Thursday 18th February £1.00
BASILS BALLS-UP BAND
Friday 19th February £1.50
KISSING THE PINK
Saturday 20th February £1.50
SALT
Sunday 21st February £1.00
RYE & THE QUATER BOYS
Monday 22nd February £1.00
GINGER
Tuesday 23rd February £1.00
JOHN SPENCER
Wednesday 24th February £1.00
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FAIR DEAL Ltd.
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Friday 26th February

FASHION

+ Gina X

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WATERLOO ROAD LONDON SE1
Derek Block presents

JOHN COOPER CLARKE
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LINTON KWESI JOHNSON

SAT. 6th/SUN 7th MARCH 7.30pm
ALL TICKETS 3.50 AVAILABLE FROM OLD VIC AND ALL USUAL AGENTS

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100 CLUB
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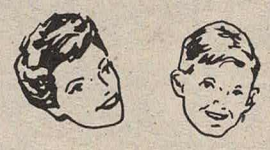
THURSDAY,
18th FEBRUARY
Live Reggae

COOL NOTES

TUESDAY, 23rd FEBRUARY

DISCHARGE

+ Film



TO ADVERTISE
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Please phone before setting out & check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

GENE LOVES JEZEBEL
THU.18. Who is GENE? who is Jezabel? Anarchic own-wave that disturbs the sensibilities.

KABALLA
FRI.19. "Funky ethnic African Jazz" said SOUNDS. "Best and most satisfying performance of the whole festival."

DISLOCATION DANCE
SAT. "Grit for binding together swing, reggae, Jazz, light pop... is as surprising as any... they are effervescent and brilliantly entertaining." wrote N.M.E.

SUN. THE FLATS + THE STOOLS + HUMAN BEING
MON. THE SIGNALS + HEARTBEATS + APOCALYPSE
TUE. G.B. ROCKERS + THE TRIP + PLEASURE DOME

FEELERS
WED 24th Up Blend of James Brown inspired Funk, crisp riffs & hard blown sax.

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THU.25. Co-Piloted by DEKE LEONARD & SEAN TYLA. Expect a fierce delivery of 50's rock & Late 60's West Coast Psychedelia.

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CAPRICE + ...ace
Friday 19th February £1.50
BLACK ...KET
+ Skan... ...stra
Saturday 20th Febr... £2.00
PRAYI... ...ANTIS +
P... BROS
Sunday 21st ... £1.50
D... ...SION + Dawgs
Monday ...bruary £2.50
JO... & THE HURRICANES
Tue... ...d February £1.50
...RESPASS + Rhyder
Wednesday 24th February £1.75
CUDDLY TOYS + Last Few Days

CANCELLED

BLONDES

Play at

MOONLIGHT — Fri 19th February
GREYHOUND — Sat 6th March
EMBASSY CLUB — Wed 10th March

MORE LIVE ADS ON PAGE 44

OLD QUEEN'S HEAD
133 Stockwell Rd., SW9

Thursday 18th February 75p
3 P SWEET
Friday 19th February 75p
THE PEST
Saturday 20th February £1
TILT ex Cobras ex Bishops
Sunday 21st February
DISCO
Monday 22nd February
Country & Western with
MARSHALL BIG BULL
Tuesday 23rd February
DISCO
Wednesday 24th February 50p
GHOST

MCP presents THE BEAST ON THE ROAD
AND THEIR GUESTS FROM THE U.S.A.
THE RODS

IRON MAIDEN

New LP
THE NUMBER OF THE BEAST

ODEON THEATRE, HAMMERSMITH
SATURDAY 20th MARCH 7.30 p.m.
Tickets £3.75, £3.25, £2.75 Available from B/O Tel. No: 01 748 4081

TOUR NEWS

☐ **HERE & NOW** are putting the finishing touches to their latest LP, prior to going back on the road with their 'End of Winter Extravaganza'. First confirmed dates are London Chiswick Town Hall (February 26), Lancaster University (March 5) and CND benefit at Edinburgh George Square Theatre (6).

☐ **JUDIE TZUKE** has added another two dates to her extensive spring tour, opening on March 11 — at Southend Cliffs Pavilion (April 15) and Southend Oasis Centre (May 8).

☐ **RAS MICHAEL & The Sons Of Negus** appear at London's Zigzag Theatre Club on February 24 (tickets £5). Some posters for the show have a hoax 'Cancelled' banner on them, but the gig is definitely on — and others are being arranged.

☐ **TRUE LIFE CONFESSIONS** have extended their current tour until the end of March, to take in their first provincial shows. First confirmed are Birmingham Fighting Cocks (February 27) and Coventry Warwick University (March 6), with more to follow next week.

☐ **THE BELLE STARS** are playing a few dates to promote their new single 'The Snake' issued by Stiff on February 26, and they'll be introducing new member Clare Hurst (keyboards and sax), who's taken over from the recently departed Penny. They're at Manchester Polytechnic (February 25), Nottingham University (26), Bradford University (27), Dublin McGonagles (March 4), Galway University (5), Glasgow Night Moves (11), Edinburgh Nite Club (12), Dundee University (13) and supporting Pigbag at London Hammersmith Palais (16).

☐ **QUEEN IDA** and her six-piece Bon Temps Zydeco Band are playing London Victoria The Venue on Wednesday, March 10, as their only UK date in a European tour. Ida, the first lady of zydeco music, is the only woman leading a Cajun/Creole band.

■ **THE TROGGS** set out on a world tour in mid-March, but are playing a few selected gigs before their departure — at Bristol Granary (March 4), London Putney Half Moon (5), Neath Rock Club (10), Swindon Brunel Rooms (11), London Twickenham Black Dog (12) and Stanmore Middlesex & Herts Country Club (14). A double cassette comprising 31 of the band's best-known tracks has just been issued by DJM.

■ **WRECKLESS ERIC**, who's now parted company with Stiff Records, gets as far away from London as possible to play nine Scottish dates on the trot — at Perth The Grill (tonight, Thursday), Glasgow Queen Margaret Union (Friday), Aberdeen University (Saturday), Glenrothes Rothes Arms (Sunday), Greenock Victorian Carriage (February 22), Dundee Angus Hotel (23), Stirling Avantgarde Club (24), Galashiels Textiles College (25) and Paisley Technical College (26).

■ RUDI, who've now expanded to a four-piece with Paul Martin coming in on synthesiser, are to support The Jam in 11 of their UK tour dates — from Birmingham Bingley Hall (March 20) to Leeds Queens Hall (April 1) — and this will be followed by a tour of their own. The band release their second single for Jamming Records on February 26, titled 'Crimson'.

☐ **THE TYGERS OF PAN TANG** are in action over this weekend at Liverpool Warehouse (tonight, Thursday), Cromer West Runton Pavilion (Friday), Folkestone Leas Cliff Hall (Saturday), Hull Tower Ballroom (Sunday) and Wigan Pier (next Monday). A new single from the band is in the pipeline.

☐ **ANTI-NOWHERE LEAGUE** play Norwich East Anglia University (February 24), Hanley Victoria Hall (25), Scarborough Taboo (26), Lancaster University (27), Glasgow Apollo (28) and Sheffield Marples Club (March 1). The Lancaster and Glasgow gigs are with The Exploited, and the latter replaces their planned show at London Lyceum, which has now been put off until after they return from the States.

☐ **ORANGE JUICE** had to change one of the support groups in their upcoming UK tour reported last week, as Happy Family have had to pull out owing to their drummer's illness. They're replaced by new Virgin signing China Crisis, who can be seen in the gigs at Durham, London The Venue, Sheffield, Manchester and Leicester. Support spot on all other dates is filled by Dislocation Dance, who also have headliners in their own right at Oxford Caribbean Club (tonight, Thursday) and London Covent Garden Rock Garden (this Saturday).

☐ **RICHARD & LINDA THOMPSON** play their first major London concert for two years at the Dominion Theatre on May 5 (tickets on sale now priced £4.50 and £4) — and they are also set for shows at Edinburgh Playhouse (April 3) and Horsham Capitol (May 4). These follow the March 15 release by Hannibal Records of an album of Richard Thompson originals, titled 'Shoot Out The Lights', preceded by a single taken from the LP called 'Don't Renege On Our Love'.

☐ **BUZZZ**, the seven-piece outfit who guested on some of the recent Teddy Pendergrass UK concerts, are playing a series of dates to promote their first RCA single 'Sorry My Dear' — at Derby Blue Note (tonight, Thursday), Manchester Pips (Friday), Leeds Warehouse (Saturday), Oxford Scamps (February 22), Hastings Downtown (24), Hickstead Cinderella's (25), Canvey Island Goldmine (26), Cardiff Nero's (27), Birmingham Holy City Zoo (March 1), Stanmore Middlesex & Herts Country Club (3), Bath Moles (4) and London Victoria The Venue (6).

■ **MAGNUM**, who complete their guest spot on the Krokus tour this weekend, set out almost immediately on their own 'Sword Of Chaos' tour — visiting Colwyn Bay Pier Pavilion (February 23), Hanley Victoria Hall (24), Preston Guildhall (25), Plymouth Top Rank (26), Retford Porterhouse (27), Gravesend Woodville Hall (28), Wigan Pier (March 1), Hull Tower Ballroom (2), Dunstable Queensway Hall (3), London Marquee Club (4 and 5) and Cromer West Runton Pavilion (6).

■ **THE METEORS** are back on the road with new drummer Woody, playing London Marquee (tonight, Thursday), Reading Technical College (Friday), Cheltenham St. Paul's College (Saturday), Sheffield Marples Club (February 22), Leeds Warehouse (March 4), Middlesbrough Teesside Polytechnic (5), Leicester Polytechnic (6), London Strand Lyceum with Bo Diddley (7) and Bristol Top Rank (8). More gigs are being confirmed, and they're also guesting on a number of dates in the Theatre Of Hate tour (including London Lyceum on March 14).

■ DIAMOND HEAD, who've just finished recording a four-track EP for MCA release in early March, play Portsmouth South Parade Pier (February 25), London Catford Saxon Tavern (26), Maidstone Oakwood Technical College (27), Hinckley Leisure Centre (28), Oxford Blades (March 1), Stockton Fiesta Club (3) and Edinburgh Caley Hall (4).

RECORD NEWS

STATIK RECORDS come up with a batch of intriguing releases this week. 'In Lust' is the debut album by New York band **The Dance**, who appear at London The Venue tonight (Thursday), and it's packaged with a free 12-inch single — while also available is a normal seven-inch single of the LP's title track. 'Murdered By Music' is the first solo album from Yellow Magic Orchestra drummer **Yukihiro Takahashi**, and here again the title track is on release as a single. Another debut album is the self-named set by **The New Age Steppers**, including a free single. And Australian band **The Dynamic Hepnotics** are in action with the single 'Hepno Beat'. Finally, **The Dead Kennedys'** successful EP 'In God We Trust' is now available as a cassette in the one-plus-one format (one blank side of tape), including a free arm-band with each copy.

Birthday Party's NICK CAVE

LUNCH-TIME FOR BIRTHDAY PARTY

THE BIRTHDAY PARTY and LYDIA LUNCH have a live album issued by 4.A.D. Records this weekend, recorded at London's The Venue just before Christmas, and selling through the usual independent network at around £2.50 — the band's side is titled 'Drunk On The Pope's Blood', while Lydia's side (featuring Steve Severin of The Banshees on guitar) is called 'The Agony Is The Ecstasy'. The Birthday Party have been recording their own new LP in Australia, for April release, but they'll be back here to resume touring next month — starting at London Victoria The Venue on March 5.

● Two new albums from the Epic label this week are 'Ouch' by **The Ohio Players** and 'Dream On' by the **George Duke Band**. And on Philadelphia International, via the same outlet, there's the LP 'The Spirit's In It' by **Patti LaBelle**.

● Electronic duo **Blancmange**, currently touring the UK with Depeche Mode, have been signed by London Records — part of the Decca group of companies. Their first single will be out in early March, and they begin their own tour later next month.

● London's Copasetic Records aim to play a major role in reflecting the crossover potential of reggae and dub. With this in view, they release the albums 'Disco Skate' by **Ranking Joe** and 'Dangerous Dub (Disco Skate In Dub)' in which **King Tubby** meets **Roots Radics**. There's also the single 'As From Now' by **Mirage**.

● **Annette Peacock's** latest single is 'Sky Skating', available at £1 (including p&p) from Ironic Records, P.O. Box 58, Wokingham, Berks RG11 7HN.

● **The Knack** have their third album issued this month through EMI's American division — it's an 11-track set titled 'Round Trip'. From the same outlet comes the LP 'As Far As Siam' by Canadian band **Red Rider**, who already have one Gold Disc to their credit in the States.

● **Mickey Jupp** takes temporary leave from his band to release his first solo album 'Some People Can't Dance' next week on A&M. It's preceded tomorrow (Friday) by a single lifted from the LP, called 'Modern Music'.

● NMX are reissuing the Now Society 'Greatest Hits Vol. 1' cassette, recorded in 1978 and featuring **Cabaret Voltaire, 2.3, The Extras, I'm So Hollow** and **They Must Be Russians**. Available for £1.95 (including p&p) from NMX Mail Order, Mutanda, Chilsworthy, Gunnislake, Cornwall — or in selected shops at around £2.25.

● A&M release the second album by five-piece Australian outfit **The Models** on February 26, titled 'Local & / or General' and recorded in Britain in the autumn. The title track has already been issued as a single.

● **Bert Jansch** releases his own version of the Presley classic 'Heartbreak Hotel' this weekend on Logo Records, with his album 'Heartbreak' to follow shortly. Jansch and his band are to tour the UK in April, and dates are currently being lined up.

● Latest single to be issued by Virgin under their deal with New York soul label Sam Records is by mysterious newcomer **Vicki 'D'**. Titled 'This Beat Is Mine', it comes in both 7" and 12".

● **The Rimshots**, who are playing some dates with Dolly Mixture in Respond Records' package tour (reported last week), have their debut single issued by the label this weekend. Title is 'Sweet Talk'.

● Five-piece American outfit **The Fleshtones** have their debut album 'Roman Gods' released by IRS Records (through A&M) on February 26, and a single — as yet untitled — will be extracted from it. The band are scheduling a UK tour for the late spring.

● **Rod Stewart**, whose current North American tour has been extended by a month until the end of March, has a new single out on Riva this week — his version of the Ace classic 'How Long'. The B-side is another track from the 'Tonight I'm Yours' album, titled 'Jealous'. It's packaged with a limited quantity of colour stickers.

● As competition to Rod Stewart's cover version, the original **Ace** recording of 'How Long' is reissued this week by Polydor.

STEP OVER THE EDGE

NEW SOUNDS NEW STYLES

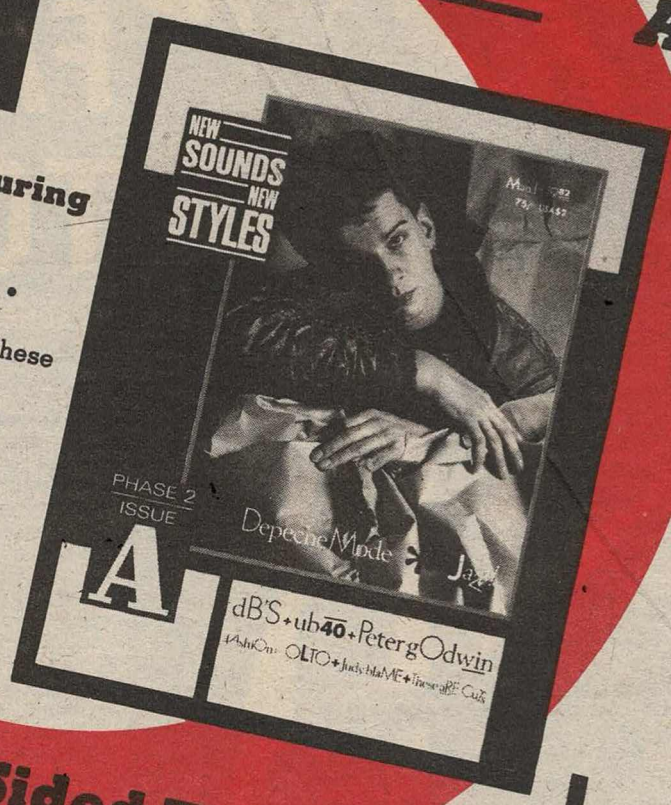
PHASE 2 ISSUE A

■ Featuring

CLOTHES . . . Olto Fashions (Nottingham), Judy Blame's Giant Jewels (Brixton) and These are Cuts (Kensington)

. . . MUSIC . . . Depeche Mode, UB 40, Genevieve Takats, Buzzz, The Decorators, Afrikan Star, Elms On Jazz and the dBs.

. . . And STYLE Harry Cool, Edinburgh nightstyle, Film, Video, Exhibitions, Photogallery by Iain McKell, Russian Constructivists (who?) and Peter Godwin at home.



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Depeche Mode look down from above. Pic: Tony Mottram

FLAT HEADS JAZZzzz

CARMEL
BEE VAMP
HEX CRAZY

The Beet Bop Club

Perhaps it has nowhere else to go but I can't help feeling that the encroaching London jazz / beat scene *enjoys* suffocating in a thick smog of sleaze chic and arty pretensions. The squalid confines of The Beat Bop Club seems to represent someone's idea of how *it should be*: tacky and steamy enough to recapture the coolin' out, hanging loose, jiveass atmosphere of some dingy New York cellar bar in the '50s. It's more the sour smell of slumming than *The Sweet Smell Of Success*. A few battered copies of Kerouac and a host of Oxfam whistle 'n flutes doesn't necessarily make for a pack of tortured artisans.

The pathetic thing is that the revival (I'm sure the fans and musicians would prefer 'rebirth' or 'rejuvenation', sadly it's anything but) seems more concerned with embracing a few poses and stirring them up with community workshop sensibilities (dungarees, dope and no organisation) than sensual or spiritual power. My experience of jazz is at the best limited but Bee Vamp and Hex Crazy were in a different world to treasured moments like Coleman's 'Free Jazz' or Coltrane's 'My Favourite Things'.

The attitudes weren't just my imagination, they ran through the entertainment as well. Bee Vamp and Hex Crazy are interchangeable, both seemingly taking their cues from James Chance's horrendous performance at The Venue last year and Rip Rig and Panic at their worst, most perplexing extreme. I listened to Hex for 15 minutes and thought they were taking rather a long time to tune up — they'd already played a third of their set! The style is that every instrument plays a different tune (or, really freaky this one, an instrument plays *no tune at all!!!*).

The more frantic and manic it gets the better, what the hell, it all goes over the audience's head anyway just like the slides, news reels and home movies projected on the wall behind the stage. "They're trying to make it seem that there's more to this than there really is," said a friend. They were failing miserably.

Carmel, a small physical beauty, a natural vocal beauty and an expansive full blooded emotional presence comes into the squalor and confusion like a glass of water in The Sahara. She stands for no nonsense either, "You're a pack of perverts . . . bohemian perverts" she told the campus trained neck slappers in beatnik clothing, obviously longing for Rugby Club camaraderie. After a while the murky slog, the obscenity of the sub-moron boy's club and the total lack of the refinement and personal communication that her performance, siren-like, cried out for became too much, "Aww fuck off," she said and left the stage.

Carmel sang three songs and displayed a voice of overwhelming power and clarity. It's a great talent that she has, but too much of her performance was vocal calisthetics when she really should be putting that voice into pellets of cogent emotion and setting the nation alight.

We'd been promised that Carmel would return after Bee Vamp, during their set she stood at the back of the hall cradling a lager. A young fan asked her if she was going back on. "I was going to but I don't think I will now," she said. "You're just right, I wouldn't give that pack of tossers the pleasure," he said. And she smiled.

Gavin Martin

FAST FORWARD TO THE FUTURE!

DEPECHE MODE

Hammersmith Palais

TO CONCLUDE my important three part examination of the wonderfully unbrutal and irrationally enchanting post-rock teenEEbop ideologies . . . BOYS AND GIRLS, the living resonance, the no mere ornament, the fresh air, the dashed flair, the motiveless action, the living plasticity of Depeche Mode. Boys say go! A rejection of all forms of elitism! So sure of their salvation! An eclectic imagination that celebrates the untrammelled future! The fine delight!

Seen from one direction, Depeche Mode's 'innocence' and 'innocuousness' must seem a particularly irritating and sterile little thing: a tiny thing, an almost invisible, unnatural thing. *Those very ill people* only ever look at things from one direction and so as usual they miss out on all the special side-effects and glorious incidentals that make new pop groups like Depeche Mode so joyous and luminous and EXTREMELY INCONGRUOUS. I have learnt to look at groups like Depeche Mode from at least 100 directions: but then, I'm not ill, and I will not let Depeche Mode get me down . . .

I see that they are helping break down conventionalised responses to the world, re-working and revitalising with a soulful, sighing skill the impulsive, frivolous qualities of the traditional pop song, reflecting sarcastically on their own role and image of themselves, overcoming spectacularly the dismaying rockOH dogma, learning to love ironically the technology that gives them their means and gets them earning. When I look at Depeche Mode I see strange shapes, angelic precision, diamond brilliance, infinite possibilities, in actual fact I see a very NATURAL THING . . . sort of — and I wouldn't want this all the time, of course — an art without suffering, spiritually healthy, unceremonious, not mournful and yet confidingly friendly, an art which exists in terms of it's utmost familiarity with mankind. I don't say that Depeche Mode are making heroic efforts to extend human application: but their playful nonchalence — very Dada, don't you think — and their exaltation of love as the supreme manifestation of the pleasure principle is one hell of a smack into the eyes and teeth of the mediocrity of the universe.

As you can see, I will not let Depeche Mode get me down. I leave that to The Resigned, who bow to a very strangled kind of necessity.

Superficially tidy, the surface hides much that is authentically doubtful and unpredictable — just below the surface of Depeche Mode are very valid and uplifting energies. Depeche Mode — as with all post-rock teenybop groups — are empty ONLY TO EYES WHICH DO NOT KNOW HOW TO DISCERN THE HIDDEN PATTERNS: i.e. *those very ill people*, who someHOW remain dead earnest amidst the gleaming, audacious, defiant, redemptive power of groups like Depeche Mode. I say this: Depeche Mode and their particular MIRACLE OF SIMPLICITY is enough on its own to fill me with some kind of enfolding radiance — let that be known!

Anyone who could sulk all the way through Depeche Mode's kissing, tingling, IMMEDIATE show at Hammersmith Odeon must be very ill indeed: and of course their sulks don't make a damned difference, to the life inside Depeche Mode, to the new waves of energy Depeche Mode are contributing to. There is no absence of wit when Depeche Mode are on stage. "Life," they imply, "is neither good or bad: it is original." Based in this premise, their songs are pre-occupied with unpredictability, surprise and discovery and underpinned with an almost comic jauntiness. The songs have young bodies and an intense vivacity. Depeche Mode have refined as well as anyone the pop choreography of transience. For the moment: only a moment. The reds, greens, blues, pinks, yellows go flashing by: the fleeting moment, the kaleidoscopic light of changing environment and circumstance, the kaleidoscopic speed of changing perception . . . Depeche Mode songs are thoroughly on the brink of 'a' — rather than the — next moment. So absolute: so arbitrary.

Depeche Mode left the air mild, but spinning with colour and sensation. They wrecked the cliche that an electronic group can only be bland and wistful on stage, or that a synthesiser group empties life of spiritual content, through the sheer suggestive consistency of their transmission and the energetic business of their presentation. They did Gerry and the Pacemaker's 'I Like It' as a third encore and everything fell into place.

They are the boys who want tomorrow, with the best will in the world.

Paul Morley

SISTERS OF MERCY
THE PLAINSMEN
TRAINS TO EUROPE

York

THIS IS YORK. City of red skins and blue-collar rockers. This is a gig to be part of. Nice one.
Sisters Of Mercy's rhythm guitarist is in detention at school in Leeds.
We wait for the little terror at the university.
As for Trains To Europe, they ditch the vigil and take the stage.
The singer looks caught in the fall-out of the Doctors Of Madness but he's called Wayne (which doesn't help). He comes across as a sexy hospital porter, blows a kiss, hangs on to the guitarist's legs and sings.
The bassist falls over and stays there. Half-gone.
The singer's mad on The Cramps, the guitarist's mad on The Edge and the bassist's lost his marbles.
Nice one.
The missing Sister is now on-set and The Plainsmen are wandering about onstage.
The Plainsmen were The Presence but they've dumped the name, taken on two girls to keyboard and percuss for 'em.
The Plainsmen are stronger, they dig a little deeper than before and, in spite of Rankin' Reg's attempts to sound like Cat Stevens, the band still sound like UB40 with mistakes. Nice one.
'Course, it's the mistakes, the unpolished edges that are the best bits — roughage is essential; students don't like it.
Don't stage a sit-in at the bar, make an intervention here — the Sisters Of Mercy are coming out to prey.
The rhythm guitarist looks about seven and the singer looks great.
The bassist smells like he's just come from The 3 Johns. Spot the Mekon!
Spiggy sings summat about '69, Northerner takes detour through Detroit — this the WMC5 or what?
The Sisters go funky, Spigg hangs on like an unwanted junkie — some fucking nun!
This music is all broken guitar strings and cracked voices. Pop? This is rock'n roll insecticide — skinny rent-boys play scratchy guitar. Nice one.
Sisters Of Mercy slap and slam,the audience clap and cram the dancefloor.
The Sisters whip out the single ('Body Electric'), flash both sides (...'Adenochrome') and the dancers call for more poison.
They have a blindman's eye for beauty.
No antiseptic-sex aesthetic — the Sisters are ugly.
Fuzz-casualties not casual rock'n rollers, Sisters Of Mercy leave blood on the microphone; Sisters Of Mercy are fuckin' great. Er . . . nice one.
(Is this annoying you or what?)

X. Moore

THE VAMP STAMP

ANIMAL NIGHTLIFE

Barracuda

FOR THE CAPITAL'S club nomads, this was something of a return in force to a late summer stomping patch. The Barracuda once traded twice a week as Club For Heroes. Now it operates, slightly more modestly, under a variety of names (Diversen on Mondays, Disruptors in midweek, Function at weekends) but remains one of London's slickest and spacious clubs, not to mention one of the cheapest drinkswise.

The crowd, though, are now a lot less ostentatious then the zootist hordes that would spill drunkenly out into Baker Street on a hot August night: dressing *down* is now the order of the evening, a shift in styles reflected in the more utilitarian leather and suede garb of Animal Nightlife, an aptly-named group if ever there were one.

Animal Nightlife make music for late night drinkers and nocturnal thinkers, a cool and calm jazz-tinged cocktail of the avant garde and the obvious. An Animal Nightlife song is the meeting point between some long-lost spaghetti Western theme tune and a deep soul ballad, although when they play funk it is hard and dirty rather than clean and homogenised, which is pretty much what one would expect of a band managed by Beat Route DJ Steve Lewis.

Their greatest strengths are the range and vitality of their three vocalists, ace crooner Andy Polaris and The Animalettes Leah and Frenchie: Lewis tells me that Leah, along with Kirk Brandon, is destined to be one of the faces of '82 and I'm not inclined to argue — she has a fine voice, an abundance of charisma, the stamp of a vamp and the drive and dash to use it.

Nightlife have also got the songs — 'Girl In Every Port', 'Basic Ingredients', 'Insomniazz', 'Heartbeat' and, particularly, 'Love Is Just The Great Pretender' — although their set was terribly paced, starting sluggishly before picking up momentum to the point of tedium from the midway point onwards. One would have thought it better to intersperse the slow and fast songs.

But make no mistake. As far as Animal Nightlife are concerned, the basic ingredients are already there.

Adrian Thrills

THE RAVISHING BEAUTIES

B2, Wapping

THE RAVISHING BEAUTIES! Somehow, you know right from the start that a group that calls itself The Ravishing Beauties is going to be okay. Even in Wapping.

Virginia Astley is the leading lady of this fascinating female trio, her accomplices being Kate St John and Nicola Holland. Astley, at least, is a classically-trained musician, and between them they play a peculiar line-up of instruments: keyboards, flute, oboe, cor anglais, clever things like that. They're a sort of thinking man's Bananarama (sorry, thinking *person's* . . .) and the music they perform is strikingly beautiful, and beautifully unusual — a rather genteel series of haunting melodies, delicately put together but immediately intriguing.

Having just played their first engagements up at Club Zoo the group are. in a sense, proteges of Kevin Stapleton, of Whopper. (In fact they're also doing support on the current tour by Kev's other group, in the parallel universe, The Teardrop Explodes.) A mixed media arts studio in a converted dockside warehouse, B2 is an unlikely location for this London show. But the small, enthusiastic crowd is richly rewarded for making the trek out to such an obscure destination, because The Ravishing Beauties' set is absolutely entrancing. And a laugh.

Virginia's new EP, out on Why-Fi Records, offers a suitably seductive introduction to the Beauties' unique sound, which I'd (very) vaguely describe as a blend of mellow English salon music and bright pop appeal. The girls, who seem terribly well-bred, sing with a clear, choirboy purity: maybe reminiscent (my terms of reference are frankly limited when it comes to this, uh, class stuff) of the theme to *Tinker Tailor Soldier Spy*. They have a certain peaches-and-cream, finishing school prettiness: they wear dresses, and don't spit or chew gum on stage, and deport themselves as if balancing books on their heads.

If it all sounds horribly cute or cloying to you, then relax — it isn't. Treating the whole event like some huge lark, the RBs are lots of fun, not precious in the slightest. Stumbling through an often chaotic set, they win through with infectious humour and nicely amateurish informality. There again, they might just have been pissed. But either way, it'd be wonderful if they could always stay this fresh.

As to their material, it's mostly self-written (although 'Greensleeves', I'm given to understand, was a cover version) and undeniably strong. 'We Will Meet Them Again' is perhaps the most instantly attractive: Virginia intones a fragile, hymnal tale, based on a translation of Mahler's 'Songs On The Death Of Children'. Then there's the equally spooky 'Arctic Death': "It's about dying," she explains. "In the Arctic'.

The Ravishing Beauties. Perfect. A Wapping great success.

Paul Du Noyer

Animal Nightlife's two from nine.

Pic: David Corio

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FASTER THAN SOUND

ELECTRIC GUITARS

The Venue

A NIGHT out at the valueless, vile Venue and when there's hardly any conceivable scope for deterioration it's not too much to hope for some improvement. To my surprise the previously overwhelming stench of putrifying vomit which used to emanate from the hideously squalid 'conveniences' near the field kitchen which masquerades as a bar, had been superceded by the now omnipresent aroma of Cherry B. So, I was 'late', though not so much so as Sean Oliver and Gareth Sager, who sauntered in as I swept swiftly away. The Electric Guitars are from Bristol.

Their name is not satirical — one of them plays an electric guitar (and has, incidently, very small feet for a bloke; about size five, at a guess) — it's just neutral. They have a neat little rig at the back of the stage which separates the professorial-looking keyboard player from the parodic mohican who plays the drums; and who has a pleasingly meaty sound, like crackling.

There was a lot of movement on stage, though. The electric bass guitarist, looking a bit like a lost Echo of something or other, and the almost equally dimunitive electric guitarist, made a number of spontaneous bursts of exuberance across the stage. Occasionally colliding with the singer (also of compact stature — I could tell because the professorial-looking keyboard player was *tall*), who would oft as not be engrossed in some profuse form of self-expression himself. He bumps into his microphone, brings out a bent old oil drum like a trophy and then looks momentarily non-plussed when the stick he has been hitting it with breaks spontaneously in half, and has a generally *twerpy* stage persona. They are all joined by two zebra-striped tokens who make vocal contributions.

I didn't much like their conservative tendency to drift into the marshy borders of the pomp-rock swamp just for the sake of a 'slow one', but by and large the noise they made is not an unpleasant one. The trouble is that the effect in total is so much less than the sum I am almost compelled to predict, given the character of the parts that go into its making. Like, laudably crisp, funky drumming, basic but sprightly snapped bass, lively sounding words, a resonant semi-acoustic guitar; — not as *creamy* as Haircut 100, though. In fact, nothing like Haircut 100 at all, really.

Towards the end, encouraged by the rapturous response they receive from all their mates down the front, they play much too fast to dance to (though plenty of people were) and fail to provide any compensatory cerebral excitement. They don't follow up any of the numerous bits of information they present, just get from start to finish with progressively accelerating velocity. If they were a shade more rigorous, and a few degrees less forced, they might be enjoyed in a place more conducive to the pursuance of pleasure.

Mark Cordery

BORN FOR A PORPOISE

DIAL NINE FOR DOLPHIN

WAS IT Thursday night or Friday night I spent a melting fifteen minutes talking to Siouxsie with a red chopstick stuck out of my right ear? Was I at Perry Haines new club or was I somewhere else? Ah, well, there are no such things as facts, only INTERPRETATIONS! The frantic singing boy with the hair growing long, Perry Haines, has opened a Thursday night club in The Dial Nine beneath London's Montcalm Hotel (this item is not for tourists). Perry has decided that Dolphins are goodies, sharks are baddies — so Thursday night at Haines' new club is Dial Nine for goodies, good being defined as completely scandalous. Perry says that the club is a 'playground for schools of thought', and when the club opened last Thursday there was a great deal of 'thinking' going on — thinking sometimes being defined as imbibing generous quantities of lovely liquid. I had a particularly interesting evening, this no doubt being due to my consumption of 27 of the specially mixed Dolphin Cocktails — available as sweet or sour at £1.25 a going throw. Perry remains a little worried about the future of the club, and there have been the inevitable mixed responses about its success, but the luck of Haines should guarantee a likeable future for the Club. For a few weeks anyway it should be THE PLACE to visit on a Thursday night. Coming this week, Ian?

Paul Morley

REGGAE RUNNINGS

Judy Mowatt

ISSUED in Jamaica on her own Ashandan label is the new LP from I Three sister **Judy Mowatt**: 'Mr Dee J'. Recorded at Channel One, Aquarius and Tuff Gong studios, the album is a 10 track set of mostly Ms Mowatt's own compositions, including 'On Your Mark', 'I Am Not Mechanical', 'King Of Kings', her joint effort with B B Seaton 'Big Woman' — based on David Seville's 'Witch Doctor' — and rendition of McDonald-Salter's 'Trade Winds'. Support on 'Mr Dee J' provided by the One Vibe band and backing vocals courtesy Light of Love, featuring Sangie Davis, Pam Hall, Marcia Griffiths and others.

Two volumes of a compilation 'Roots Reggae Party' series is issued on the Silver Camel label out of Leyton, east London. Produced by C Gregory, the albums dispense four rhythms apiece in vocal, deejay and dub incarnations. Volume one (SCLP 003), for instance, regurgitates the fourfold 'Shank I Sheck' melody for **Delton Schreechie** to chant 'Get Up Stand Up', a toast from **Papa Tiny** advising 'Co-operation Between Black 'N' White' and bass and drum 'Rainbow Country', while Dave Brubeck's 'Take Five' is revisited for a **Madoo** song 'Hands In The Air', **Lone Ranger's** 'African Land' and a 'Land Of Rockers' dub, plus contributions from **King Everall, Ringo, Triston Palma** and **Nicodemus.** Volume two (SCLP 004) also features Delton Schreechie and Papa Tiny, as well as **Kojak & Liza,** the **Mighty Three** singing trio and **Ranking Trevor.**

Meanwhile, Triston Palma emerges on a pair of new discomix titles: for Greensleeves with 'Mr False Preacher' — also featuring deejay **Nica Smart** — c/w 'Strange Thing Happening' (GRED 79), a Henry "Junjo" Lawes production; and on Art & Craft with an S Douglas production 'Fussing & Fighting' (ACD 011), which also features **Ranking Joe** toasting a lyric with regard to the UK reggae music industry, in lieu of Third World, Jetstar, Greensleeves, Hawkeye and others.

Further 12" discomix titles on release include: **Sammy Dread,** 'Top Of The Pops' c/w 'Peanut Vendor Dub' (Jah Life JL 004) — produced by Hyman Wright; **Errol Dunkley,** 'You Have Been Bad' c/w 'Militant Man' alongside toaster **Golden** (PC — PCDD 006) — produced by Dunkley and Trevor Bow; **Survival,** 'Write To Me' c/w 'Never Gonna Let You Getaway' (Riff Raff RF DC 7902) — produced by Lenny Deneb; **Anthony Johnson,** 'Love Lost (Zugi Zugi Zugi Zem)' c/w **Roots Radics & Papa Toyan,** 'Dub Plate Style' (Black Symbolic BS 101) — produced by Jah Thomas; and **Norman Lewis,** 'This Feeling's Killing Me' and 'The Girl's A Fool' c/w 'Magic Bullets (TBC)' (Jive Challenge JIVE T 11) — produced by Jerikan.

New 7" pre-release from Jamaica include: **Spliffy Dan,** 'Dread Locks Preaching Love' c/w **Rockers All Roots,** 'Thunder If It Rain' (Message); **Lee Van Cleef,** 'Dread Fe De Yard' c/w **Carl & Gibby,** 'Sticky Sticky Version' (Gorgon); **Roland Burrell,** 'Johnny Dollar' c/w 'Big Tanker' (Taxi); **Barrington Levy,** 'She Too Bummy' c/w Roots Radics, 'Jealous' (Volcano); and **Tuffy,** 'Morwells Theme' c/w 'Morwell Rock' (Mor-Well Esq).

Lastly, a fund raising dance in aid of the Newton Rose action committee takes place on Saturday, February 27 — from 8.30pm till late — at Albion Road Drill Hall, Stoke Newington, London, N16 (near Clissold Park). Sounds by **Sir Breena.**

Penny Reel

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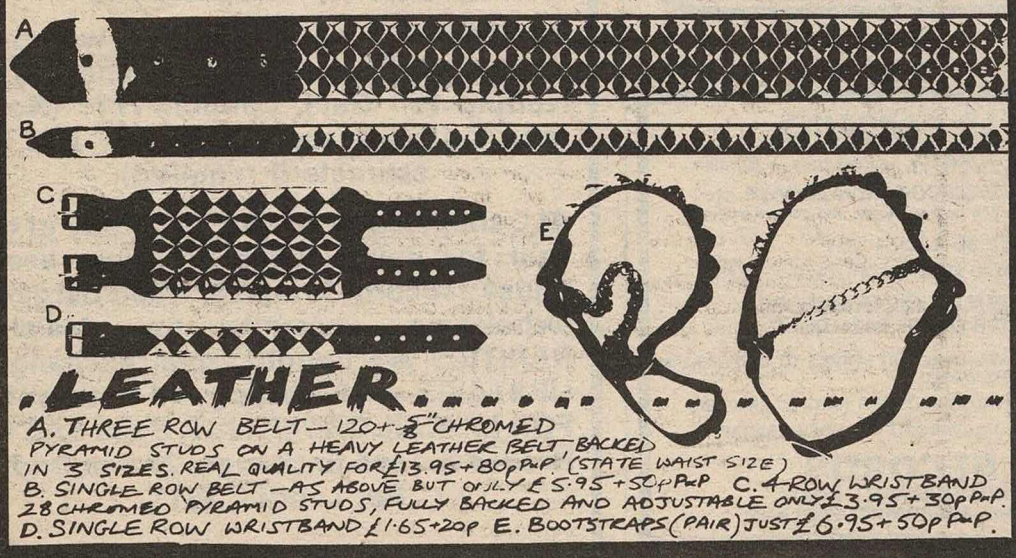

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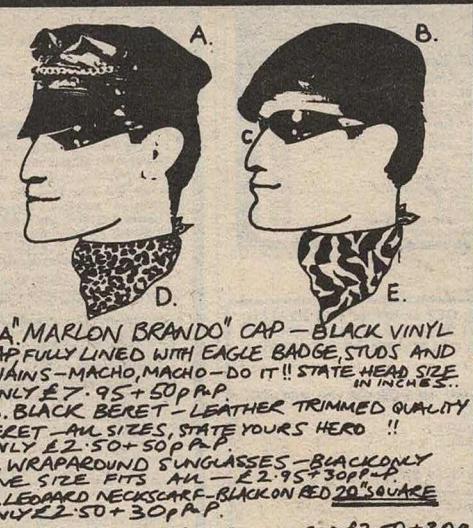

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CZUKAY

FROM PAGE 14

about in water ... complete magic!" His frequent laugh bubbles out again.

So much is missed, of course, by not listening. Simply hearing is not enough.

"Listening and playing is a contradiction. When I listen, I don't want to play. To be able to listen is a real quality. Can insisted on proper listening. When we stopped that our concerts became bad."

HOW DOES he regard being a critics' favourite rather than having a pop star's name? Holger sweeps a hand through his mostly grey hair and looks back over 44 years of listening.

"A striking thought ... when I told Jaki (Liebezeit) I had my first poor review in *NME* he said, Congratulations! You will sell records!" Our laughter drowns the buzz of the nearby EMI press corps.

"Well, I would like to grow into it. I feel like I'm just starting. I have so many plans for the future. Telephone answering machines are interesting me just now. It would be good to develop a way of making the machine's message and bleeptone a music in which the caller participates as another player. A girl telephoned me — she didn't say anything but just sang in a strange language. Fantastic! I couldn't get anything better than that!"

Holger puts on a tape of a 1968 Can session which is soon to be released on their German outlet, Spoon. A turmoil of black malevolence blazes out of the speakers. Tough cookies, Can. Czukay laughs at the idea of the group as proto-new wavers.

"Where did we come from? Stockhausen, classical composition? I love heavy. But I went to see Motorhead and that was too much. I would have liked to have recorded it though. I could have made them like a little Polaroid," he says with a wicked grin.

He rummages through his tapes and turns up a track by the young Japanese singer Phew which he and Plank play on. She sounds like an oriental Nico intoning a romance by gaslight as the odd clinking of the instruments rattles beside her. Czukay claims it as the best record he's contributed to.

"I think a time of existentialism, of having nothing in your heart any more, is coming back. That's what I find interesting about her."

I finally get to ask him what kind of movies he likes; and W.C. Fields is the unlikely hero to be cited. As we swop favourite sequences from *The Bank Dick* and *Never Give A Sucker An Even Break* and Peter Anderson freezes the rogues' gallery of expressions that the Czukay visage is capable of I realise, again, the absurdity of compartmentalising. Holger Czukay's insatiable, vaguely pixilated appetite for adventure won't be framed in any granite-jawed face of 'German electric music'.

The peak of normal is higher than you realise.

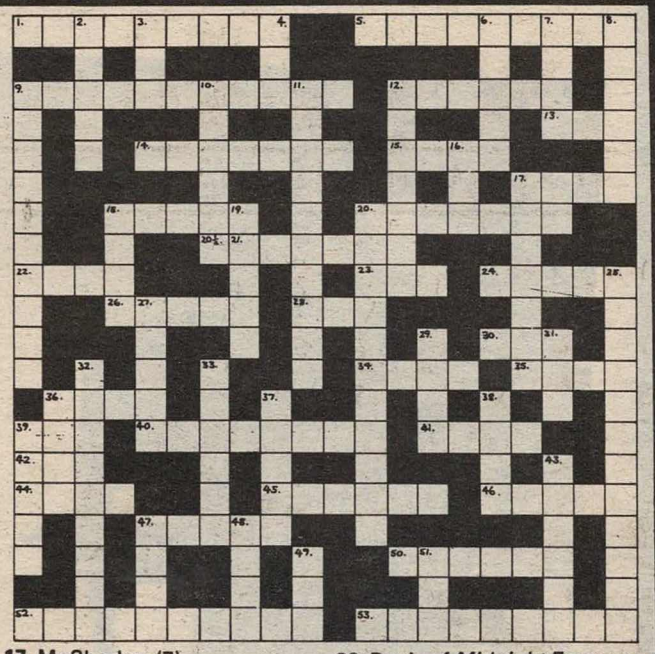
X-Press Word

ACROSS

1 Ratio's aqua level. (9)
5 They waterproof your mind. (9)
9 Currently with Nico, and not quite the Velvets. (4, 7)
12 Hartleys, Robertson, and talking of malice. (3, 3)
13 Your holidays in the sun might take you to the Costa del Whatever. (3)
14 **and 40** Buncha ocean birds. (5, 2, 8)
15 James Osterburg wants you to do this and bleed. (4)
17 T. Heads have music phobia. (4)
18 **and 34** Juliet vacuum band from San Francisco. (5, 4)
20 Band formed in '73 associated with Zappa, Santana and Mayall. (7)
20½ '79 film about travelling DJ with tracks by Bowie, Devo, Lovich etc. (5,2)
22 White chaos, going on in cell block numero 9. (4)
23 Affirmative. (3)
24 Lead character of band. (5)
26 That crazy diamond does this *ad nauseum*. (5)
28 At least the D Kennedys trust him (3)
30 Those who gave us gold and love (1,1,1)
34 See 18.
35 They're kool backwards, but that's about all. (4)
36 You do this to Steve Miller (4)
39 From 23 across (3)
40 See 14 across
41 Morrison asked you to light his. (4)
42 Three letters missing ON JOHN. (3)
44 He met her in a bar, and he wasn't the world's most physical guy. (4)
45 Tamla's other half. (6)
46 Too ----- to copulate (5)
47 The only heroine in West Side Story. (5)
50 Wreckless Eric did this, as well as hoping and waiting. (6)
52 Central Line refuse to know. (4,4,2)
53 The only band that could get to number one with a title like Computer Love. (9)

DOWN

2 Gimmie some, spake Lennon. (5)
3 Where Wyman met the lady with beautiful hair. (3)
4 Record Co. (1,1,1)
6 J J Cale's moon. (5)
7 Present limbs. (4)
8 Second-rate counterpart to Roxy Music, emerging from Europe circa '74. (6)
9 Now working with FB3 (10)
10 20 down approach (6)
11 Activity followed by a funeral in the same place (8,2)
12 Black and white, basically. (3,4)
16 The golden ring has a piece missing (3)



17 Mr Sharkey (7)
18 Satan's rodents (4)
19 Wonder if Daryl Hall needs his (5)
20 Old Order (3, 8)
25 The Furs speak, chat and converse (4, 4, 4)
27 Banshees join theirs (5)
29 Edith, with no regrets (4)
31 Mist hat (3)
32 Fripp's league (9)
33 Rub away the head (6)
36 Artiste alone (4)
37 Boston missionaries going where? (5)
38 Davis of *Midnight Express* fame (4)
39 Mr. Biafra (5)
43 Lydia Lunch runs through it while Bow Wow Wow go ape crazy when they see it (6)
47 The Hoople (4)
48 Billy Pin-up does sound worse (4)
49 If you're too old to rock'n'roll then you probably are old enough to do this (3)
51 Another Immortal Record Co. (1, 1, 1)

LAST WEEK'S ANSWERS

Across: 1 'Drowning In Berlin', 9 Anti Pasti, 10 'Dreams', 11 Tiny Tim, 13 and 15 'I Don't Mind', 17 Gimmix, 19 Ieya, 20 Ozark, 22 Ronettes, 23 Schenker, 25 World, 27 Sutch, 30 'New York City', 32 Stoned Love.

Down: 1 'Deadringer', 2 'Outdoor Miner', 3 Nips, 4 Nesmith, 5 and 33A 'I Die, You Die', 6 'Bedsitter', 7 Reed, 8 Nash, 12 'Tiger Feet', 14 'Tainted Love', 16 and 18 Diana Ross, 21 Kinks, 24 'Hustle', 25 Wings, 26 Echo, 28 'Used', 29 Cope, 31 Who.

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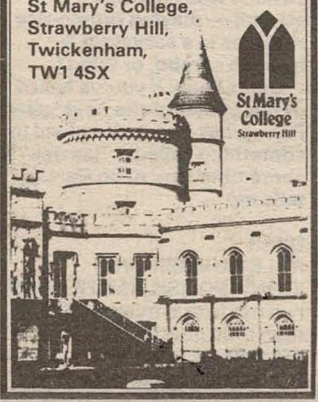

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FIGHT BAG

X. Moore braces himself for readers' criticisms, witticisms, and propaganda, boots out the blues and paints the letters page red.

A young Blue Rondo fan is refused entry to Club For Zeroes.

Write to us at GASBAG, NME, 5-7 Carnaby Street, London W1V 1PG.

How do you want yer head, one lump or two? — X.

SUSSING THE DROSS

Enjoyed the X. Moore piece on Swells but I've got one little point of disagreement. SWells is right to slag off people who abuse their position on stage but the anarchist attitude is not "dowhatyouwantmaaan liberal crap". That is the exact opposite of the anarchist attitude. Our attitude is to take *full* responsibility once on stage (any stage). The "I don't give a shit man" attitude is a "take the cash and run" capitalist attitude. Just thought I'd let you know.
Poul Lemic, (An anarchist who doesn't like Crass and isn't a middle class trendy).
Cheers Poul. I was gonna say, isn't the "I don't give a shit, man" . . attitude a rather crass one till I saw you don't like 'em . . . but then I decided I'd say it anyway. . .

RAVING THE LOONY

I should like to add my voice to the chorus of disapproval which has greeted the horrifying and offensive advertisement for Red Mountain Coffee in the centre spread of this publication.

Up here in the north we have been actively involved in 'Skins Against Ads, For Red Mountain Coffee' for a considerable time now. Only last week we held a sponsored commando raid on the display in the local Morrisons, faces blacked, bushes on heads, in an all-out assault to show people that we really mean business.

We saw through it all from the word go — no flies on us, cock — the attempt to con people into channelling finances to countries with corrupt military dictatorships etc.

Onward in the struggle, comrades! Solidarity in the fight against the Red Mountain menace!
Nigel Forbes, Harrogate, Yorks.
Just goes to show, not all skins are morons, some are nutcases. — X.

ROCKING THE RACISTS

This letter is in reply to Jason from S. Africa. We too are South Africans and would like to know how he can write rubbish saying that the government has nothing to do with the radio. It is an open fact that the SABC (which runs all of South Africa's radio stations) is government controlled (hasn't he heard of the Broederbond?) and all radio programmes are subject to the same strict censorship as newspapers etc.

It's also news to us to hear that some of the radio stations are pretty up to date. Punk / New Wave was conspicuous by its total absence on any of the radio stations until 'I Don't Like Mondays' was deemed harmless enough and was hailed as the first punk single. Reggae is also totally absent from the airwaves and all Beatles recordings were totally banned for a few years after Lennon's comment that they were more popular than Jesus . . .

It is really surprising that someone living in S.A. can be so ignorant of how controlled the media is but it wouldn't surprise us to find out that the letter was written by one of the many people employed by the former Department Of Information whose job it is to monitor and reply to any anti-South Africa articles etc.
Two South African Exiles, London.

POP TRASH

Not until I read the letters page in last week's *NME* did I fully realise the attention-grabbing potential of capital letters. I would like to take this opportunity to exploit A.Human's powerfully effective device to the full:

CLARE GROGAN, I LOVE YOU! THIS APPEAL TO YOUR HEART COMES FROM THE DEPTHS OF MINE AND FROM A SLEEPING BAG NEAR BRIXTON RD. I AM TORMENTED NIGHTLY BY VISIONS OF YOU SITTING BESIDE ME ON A WHITE CHARGER, RIBBONS AKIMBO, AS WE POUND OFF INTO THE SUNSET, PAUSING ONLY TO SLAY THE OCCASIONAL EVIL DRAGON OR MEMBER OF SPANDAU BALLET. IF YOU SHOULD TIRE OF A LIFE OF MEGA-STARDOM, REMEMBER THAT I AM YOUNG, GIFTED AND VERY CLEAN.

YOURS FOREVER, OR UNTIL THE BACKLASH.
Marcus Crash, Oh Damn I Forgot To Put My Full Address.
Altered Images? Wasn't that some film about mushrooms? And hasn't Gorgon dropped some bad ones? The backlash starts here.

I thought Paul Morley's review of Haircut 100 was very entertaining but not as much fun as seeing Haircut 100 live. Was I to the point?
Eleanor.
Where Haircut are concerned I don't see the point.

Penman sounds like the new child of capitalism. "Inefficient leftist bureaucracy aren't used to pay people" ('. . . not enough', he means). This smacks of a sour and greedy bastard disappointment. Stand forth and be counted Blue Penmanic! What do *NME* scribes earn? I think we should be told.
The Poot, Newcastle.
***Screen* mightn't be too snappy with the pay-slips but the inefficient bureaucracy at the *NME* ain't that hot either. Actually, they've only taken us youngsters on as part of a YOPS course — I do a very convincing engaged tone for NS when he doesn't want to speak to people — so I get the basic £25. Ian gets more 'cos he's prettier.**

This bag is sagging . . . it needs a bit of life, a bit of punch, a bit of Joe Orton:
MIKE: I'm to be at King's station at eleven. I'm meeting a man in the toilet.
JOYCE: You always go to such interesting places.
— Orton's 'The Ruffian On The Stair'

Ahh ... now I've got it. Kirk Brandon reads the *Daily Telegraph!*

(Someone who saw it all at King's Cross)
Paddy.
Saw what? This is not clear. Joe?

"Everything is as clear as the most reactionary *Telegraph* reader could wish. There is a beginning, a middle and an end." — J.O.

When I first heard Theatre Of Hate on the radio I suppose I knew what was coming. I felt angry 'cos I didn't want anyone else to share the music apart from those who had always listened to it.

This evening I arrived home to find my premonitions justified. TOH had been on *TOTP* — I felt like punching the tele in. It was just like a favourite novel being published by Mills & Boon.

I feel betrayed and extremely sad as I have that feeling that they will catch on. TOH — don't let recognition poison what you stand for.
Jacqui, London.
'Zwept! I'll hand this nutter to

LETTER OF THE WEEK

(12" Disco Club Mix: Unedited — wouldn't dare, would I?)

How much longer do we have to read about how we 'hide away in our safe home' or 'bury our heads' etc etc? What more can we fucking do? For five years we have been out gigging and encouraging others to do the same. We started a label to share what 'success' we had with others. We have done everything in our power to promote and support the thousands of bands, fanzines, musicians, writers and people who do not come into the realms of your acceptability. Yet still we have to read about how we are elitist.

Where was X Moore five years ago when we were told not to bother because we were a pile of shit? Or four years ago when the Pistols, Clash etc, had sold out to the music business and we were playing to half empty pubs and being told to give up because punk was dead? Or three years ago when it all started again and we were accused of being fashionable band-waggoners by the music press who hadn't managed to destroy us? Or two years ago when, rather than take the big gigs and star spots at fashionable rallies that were offered to us, we decided to play only non-commercial venues in small places where no other bands could be bothered to play? Or last year when we were forced to play under other names so that we could continue to play small places and have the personal contact with people that we have always so strongly believed in? And now this year, when at last some of the bands that we have so actively supported are being taken seriously, you still accuse us of being 'elitist' and 'burying our heads'.

The 'real' punks are the ones who just get on with it regardless of your showers of attack and cynicism. There are thousands of bands, writers, musicians, poets and people who care and are doing something about it. We work together, each contributing what we can; we're not in competition, we're trying to do something to make the lives of others a bit more liveable and all you can say is that we hide away.

For five years we've been on the road, that might not be the street to you, but it sure looks like it to me. We have been constantly involved in playing, encouraging others to do so, and in every area open to us, working towards a world that is a creative and sharing experience rather than the drossy grey shit pile that Marxist rhetoricians would offer us.

Piss off X Moore, we're doing it! — you're just writing about it.
Penny Rimbaud, CRASS.
If "it" is playing in a sub-Clash punk band then I'm doing it *and* writing about it (. . . you're just doing it). What X'd like to know is where was the one-pence pope *ten* years ago (when I was in primary school) — playing brown-rice rhythms in a sackcloth & hashish combo, or what?

Don't know if you've heard of the author of the next letter Penny, but he was involved in something called a "fanzine" some time ago, or so Danny tells me . . .

DEAR X,
RULE NUMBER ONE:
'DON'T POLISH *ANY* HEROES'
I've made that mistake. Other than that, good luck.
Mark Perry.
Good luck to you too, mate. Only the terminally mistaken refuse to admit their mistakes. You reminded me of Crass' main problem: they spend too much time polishing themselves. — X.

SPOTTING THE BOZOS

Who does this Seething wotsit kid think he is? What sort of a name is Swells anyway? Some kind of lager-drinking puff's name? Should have himself a proper Yorkshire name like Arthur or Tony.

'Cos I'm a Tetley bitterman I'm respected by t'locals in pub. After doing double shifts down Big K and headbutting me way through four seams of coal (using drills is for puffs), I've got a right to get pissed.

Swills 'as probably never seen coal dust, leave alone been down fucking mine. Well, us bittermen'll mash this kiddo. I can drink in t' pub from eleven to three then go down Morrisons and get four pack o' Tetleys, drink that, then drink all night in t' local and still be rite fer ruttin'. Let's see this puff do that then!

The fightback starts here, cock.
King Arthur & Sheena Easton fan, Knottingley, Yorks.

Gone is that rebellious, spiky quiff of yesteryear. In its place, a smooth style that's as sophisticated as it's easy to manage. Yes, say goodbye to perpendicular hair problems with the new, patent "Bonce-ai' safety bayonet, a personal grooming "must" as used by Samurai men for centuries.

Why not take a tip from this gay blade, suave young man-about-town Joseph Strummer: "Yus. Thanks to my Bonce-ai barnet trimmer, I'm one spokesman-for-his-generation who's always 'ahead' of the trends . . . Er, plus it'll come in handy for carving up the bastards what review the new Clash album."
Pic: Pennie Smith

Uncle Joe.
"If my plays go on in the West End, I don't expect this to be used as a sneer by people who judge artistic success by commercial failure. There is no intrinsic merit in a flop." — Joe.
Good enough for me. — X.

ANOTHER NUTTER

"Queen For Old Trafford"? Where does Ron Atkinson intend playing her? Hasn't he spent enough?
Jack (A Spurs and Cardiff fan).
It took me twenty minutes to find the *ULTRA* small *Reggae Runnings* article. Has the *NME* got something against reggae music, or what?
K.Mac, Norwood, Croydon.
Better must come — Penny Reel.

ANTI-NUTTER LEAGUE

And so it came to pass that the *NME* was out-sold by both *Smash Hits* and *Sounds*.
'NME Your paper. Use it!', Spencer & Co. continued to exhort. However, the waning readership grew increasingly unamused by the likes of Errol and unimpressed by the self-important word-wanking of too many hacks. *Gasbag* paid occasional lip-service to criticism but nothing changed.
The general disillusionment with last year's model culminated in a Poll result which highlighted just how out of touch with its readers the paper had become. Most of us were not converted to electronic pop, funk or salsa "in spite of the efforts of some *NME* writers", as Phil McNeill put it in his Poll Commentary.
If the *NME* really was OUR paper, you would have actively heeded our letters (or lack of them, where that front-page, full-colour, self-indulgent exercise on *Coronation Street* was concerned).
If the *NME* really isn't the paper of bloated West End egos, readers wouldn't be looking elsewhere for alternatives that are, at least, more readable.
If the *NME* could consistently reflect the sensibility of a Weller or a Wakeling with the writing of a Baker or a McNeill, then you might start winning some readers back. 1982 — the choice is yours.
Dave.
C'mon Wakeling — whaddaya expect us to do? FIGHTBACK?

T-ZERS

VERY WELL. (Or should that be *very ill?* Or maybe "very healthy"? These peculiar *NME* debates can get so *terribly* confusing . . .) Here they come, laughing and tumbling, your weekly wonderful *Tweezers*. Aren't they just the most *adorable* little things? No? Okay . . .

Beginning on a happy note — *Ping!* — there it goes, we commemorate the engagement of League-leader **Phil Oakey** and dark-haired Humanette **Joanne**. Having "popped" the proverbial, lucky old Phyllis can't wait to embark on a lifetime's bliss with his winsome bride-to-be and a brand new sensible haircut. Wedding bells before March, they say . . .

By the way, if you're still struggling with our **B.E.F.**-supplied "DIY Human League LP cover kit", as given away absolutely free in last week's issue . . . We should point out that the word "Dare!" was printed just below the *Vogue* logo, exactly as per record sleeve. Only, heh heh, the colour didn't reproduce. Good game though, wasn't it? . . .

Good taste award of the week to the London Borough of Brent, who've named a path on the Willesden Green Estate **Marley Walk**, after the late reggae superstar . . .

And top of the morning to Bottom Of The Year, **Suzi Quatro** — thus acclaimed in a recent contest, beating off a massive challenge from our own cheeky chappie, **Monty Smith**. "Fat chance," snarls the disgruntled loser . . .

And absolutely the *last* piece of poll news this week: in a snap survey conducted among Soviet citizens in 1942, Most Wonderful Human Being prize went to — surprise surprise — **Josef Stalin**. But who came second? Why, who else but **George Formby**. Fact! . . .

AND it's a Pepsi and straws all round, gang, as **Fred** 'I reviewed the gig at Mafeking' **Dellar** celebrates 10 years with *NME*. High spot of his career? "Gaining **Adrian Thrills'** autograph," he claims, reclining in the luxury of his recently-acquired Midlands Missen hut . . .

We can go for this: **August Darnell** is strongly rumoured to be producing **Hall And Oates** . . .

Ronald Reagan — who's just spoken out against modern movies ("I liked it better when actors kept their clothes on") — still shows films to White House guests. So what gets the Raygun seal of approval? Well, there's *Ragtime, Chariots Of Fire, Raiders Of The Lost Ark, Breaker Morant* and, honestly, Warren Beatty's *Reds*. Oh, and **Roy Carr's** copy of *Debbie Does Dallas* . . .

The people from Roots — the natty brand of leisurewear that's modelled by **The Fun Boy Three** — report total sell-out of their stocks since last week's *NME* shots of the group. Neville, indeed, is to be seen sporting Roots togs in an ad in **Andy Warhol's** swanky *Interview* mag . . .

Go on, ask us why **Theatre Of Hate** won't be playing their advertised date at Leeds Tiffanys. Why, in fact, has the gig been switched to Wakefield Unity Hall, for the same night? Well, we'll tell you. Mecca, owners of the Leeds venue, accidentally double-booked the place with — wait for it — a hairdressers' convention. Disregarding the sneers of some *very ill* people around here, we'll simply suggest that **Kirk** and co would have stolen the show — not to mention several thousand sachets of peroxide . . .

OH, and warm thanks to the EMI Press Office, for thoughtfully enclosing copies of the *Roger Whittaker International Magazine* with all our press releases . . . Many of us here at first mistook it for *The Face*. We haven't laughed so much since *Peacock Rock* came out: the glossy glam mag that beats even *T-Zers* hands down in the inaccuracies-per-square-inch stakes. The whole hilarious list of howlers deserves an article all to itself . . .

A sort of nervous, twitchy feeling in the kneecaps prevents us making light of the rumour that **Martin** and **Gary Kemp, of Spandau Bully**, are lined up to play the **Kray** twins in a film-version of the notorious villains' autobiography. Tentative title: *The Procession Of Violets* . . .

Upcoming from Stiff: a one-off 45 called 'Solidarity', by **The Children Of 7** (the disc was cut two days before the Polish coup.) The real problem is that three of the group are missing. So bassman/writer **Guy Pratt** is appealing for **Tristan, Willy** and **Owen** to get in touch, post hasty, if they want their share of the action . . .

More bleeding awards: in the *NY Rocker* "Name Of '81" contest, **Hornets Attack Victor Mature** emerge as winners. While down in Texas, the *Austin Chronicle* opts for **God On Drugs** . . .

Fact (probably): the fabulous **Stevo's** 'Some Bizzare' LP has been banned in Singapore due to its "sexual connotations". Wake up, England. After all, anything **Lee Kwan Yew** can do, we can do better. Can't we? Oh go on, please . . .

FOLLOWING *NME*'s article on **SWells** — who's getting his bleeding name *everywhere* these days — bard extraordinaire, Poetry Olympics organiser and Anglosaxophonist **Mike Horowitz** wrote *Gasbag* a very long letter in defence of his reputation, which he felt had been tarnished by the upstart crow's denouncement of older poets as elitist, boring, and all ways over the hill. "I've performed my poetry and jammed with all kinds of music acts for 30 years now and am still alive and kicking and slightly less prejudiced against Youth than SWells appears to be against anything older than him." Having made this telling blow against ageism — and we mean that most sincerely folks, after all **Clare** is 34 herself, or is it 7? — anyway, Horrorshow's letter was longer than the entire SWells article, honest, and when we asked him to shorten it he sent us another three sheets and a photo of himself. Relax, Mike, any rock star over the age of 19 gets a thorough berating from the **Bobby Modes** of the scene every week. . .

NEXT WEEK

THE NME ROCK PHOTOGRAPHY COMPETITION

That's right, Klaus, this is the big one. This is, in fact, your chance to prove that you, a humble music fan and amateur photographer, yes you with your Brownie 127 and bathroom sink full of developer, that you are just as snazzy with the snaps as all those swanky professionals with their NME front covers, exhibitions abroad and an arsenal of lenses stapled to their chest.

Not only might you win the chance to accompany such an artist on an NME photography assignment, you might just land yourself one of the fabulous professional (and rather pricey) cameras that Olympus are kindly offering as prizes in our first ever NME Rock Photography Competition. You might even get your photograph exhibited in the Olympus Gallery, down in London's horrible old elitist west end.

Full details of how to enter and what you stand to win are in next week's NME, so order your copy from your local friendly NME Agent now. You know it makes sense.

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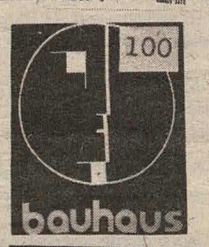

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18. SID VICIOUS - PORTRAIT
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23. D. KENNEDY'S - CALIFORNIA
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30. ULTRAVOX - HEAD
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42. SAXON
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185 BOB MARLEY
186 ICCC
187 PUNK HELL
188 DESTROY
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190 C. REJECTS - POWER
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193 AU PAIRS
194 HUMAN LEAGUE
195 JAM WHAM
196 PIL - FLOWERS
197. UB40 - ARMS
198. GENESIS
199. CHRON GEN
200. ALTERED IMAGES
201. T. OF HATE
202. B52s
203. SPELLBOUND
204. UPSTARTS - LIVE
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206. P.-K
207. STRANGLERS - RATTUS
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